ISSUE ONE HUNDRED & ONE

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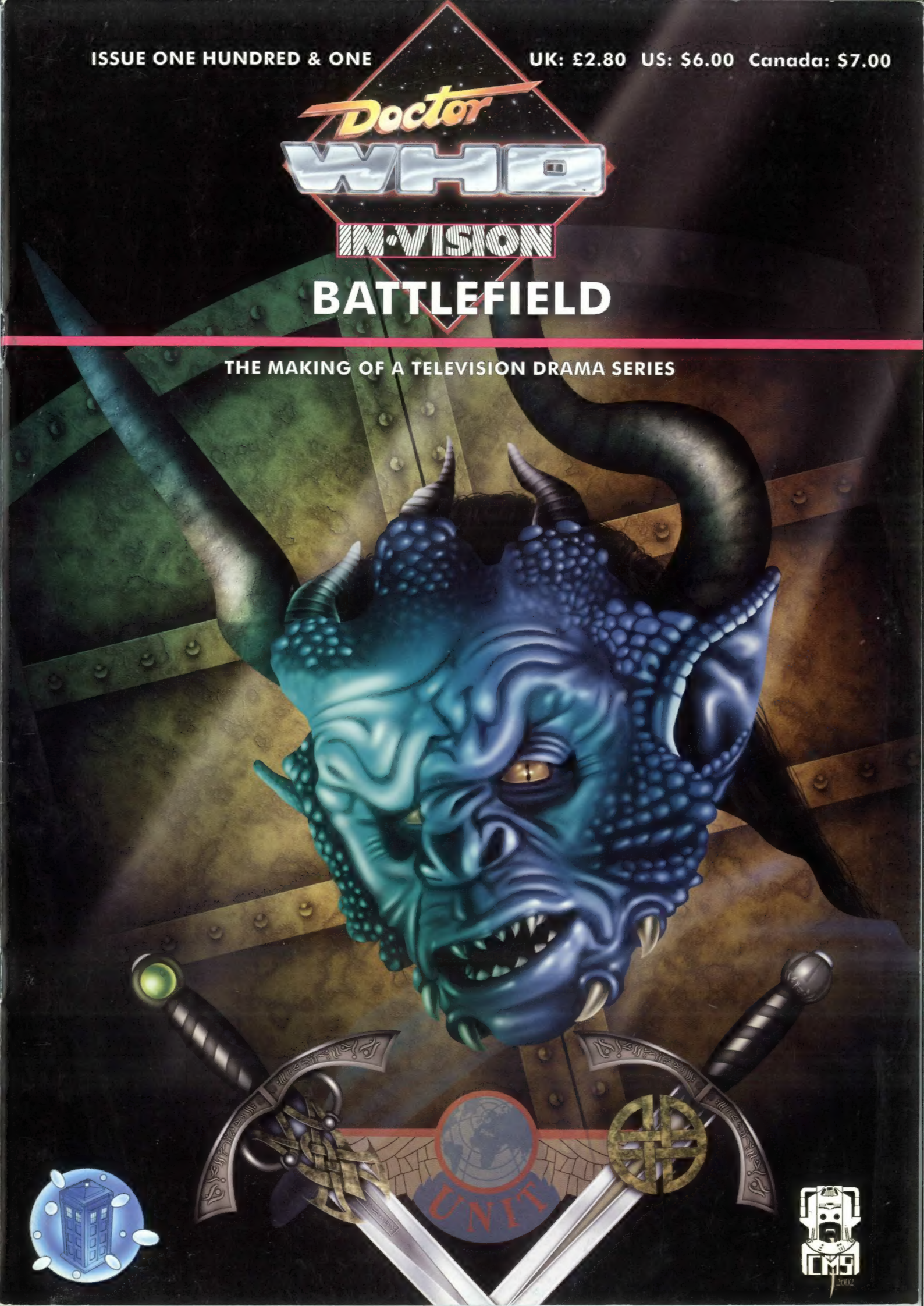
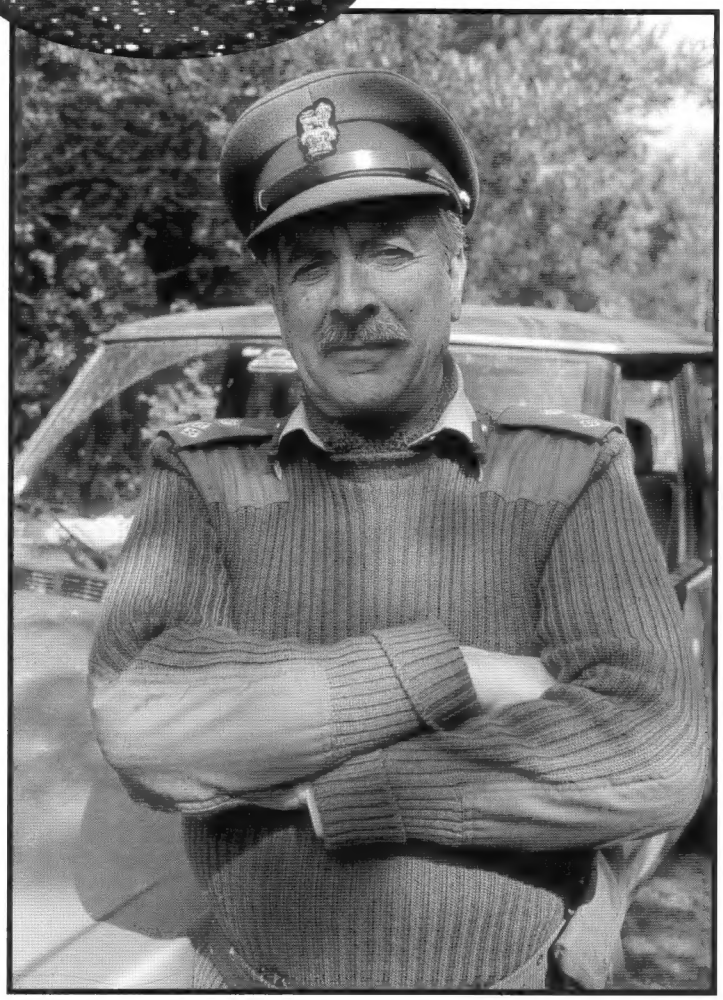
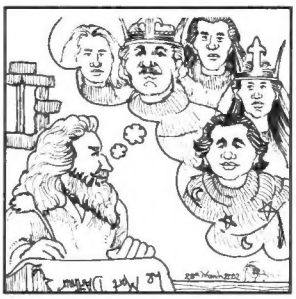
Doctor WHO IN-VISION

BATTLEFIELD

THE MAKING OF A TELEVISION DRAMA SERIES







Origins

While **Doctor Who**'s Producer John Nathan-Turner had hoped to leave the series at the end of Season 25, his Script-Editor, Andrew Cartmel, was under no such intentions. In October 1988 the go-ahead for another fourteen-week series was given and, with the support of his Producer, Cartmel's services were engaged for a further year to look after the narrative side.

In truth Andrew Cartmel had been well advanced with preparations for Season 26 long before formal permission to proceed had been given. Having learnt his lessons on Seasons 25 and 26, he had pulled together his cadre of preferred writers for a series of informal meetings to discuss what next for the Doctor and Ace long before there was money to pay for scripts and story breakdowns which could be formally exchanged .

Pivotal to their thinking was a desire to further develop the seventh Doctor's enigmatic nature and his role as an arch-manipulator. This new season, more than ever before, would reveal that the Doctor has been 'meddling' as Time's Champion far longer than anyone had previously suspected; that his influence in the affairs of humanity and beyond was far greater than previously thought, and that his agendas were often far wider in scope than they superficially appeared to be.

At the heart of this unofficial **Doctor Who** writer's guild were the three that would do most to shape the season. There was newcomer Marc Platt, with his imaginative ideas about the Doctor's past, his background and his motivations; Ian Briggs who aimed to see Ace's character develop further and mature as a character; and Ben Aaronovitch, who had been surprised at first to learn that **Doctor Who** was still going in 1986, but had since become one of the show's staunchest proponents. During much of the year ahead Aaronovitch would work almost as a deputy Script-Editor on the programme, contributing ideas and correlating work being done by the others.

Cartmel and Aaronovitch had become friends almost from their first meeting after another BBC Script-Editor, Caroline Oulton, had suggested to the would-be TV writer that **Doctor Who** was on the look-out for new authors. That was in 1986. His first submission, on spec, was a semi-political drama called *Nightfall*, based around the concept of privatisation.

"The Script-Editor, Andrew Cartmel, liked the fact that I'd thought up various societies and described what they looked like and everything. I had a holistic idea of what they looked like. This was when Andrew told me his famous laws for writing **Doctor Who**. He told me that in the first episode three people must die and a robot must have its head blown off with a laser. I don't think he literally meant three people had to die, but his motto was, 'Start with an earthquake and build up to a climax!'"

Ben Aaronovitch, DWM Summer Special, 1993

Nightfall never made it past the conceptual stage, but on the strength of his ideas Aaronovitch was invited to meet others involved with the programme, and to continue pitching plotlines. It was in June 1987, mid-way through working on another story that would eventually see light as a **New Adventures** novel, *Transit*, that Aaronovitch had a sudden burst of inspiration. What if present day Earth was to become a battleground for the fabled knights of King Arthur's court and their enemies; sword and sorcery versus science and technology, with the Doctor in the middle?

"*Storm Over Avallion* was thought up while I was watching the filming of Paradise Towers in 1987. They didn't know what slot in the next season I'd get and there was a chance I'd get the three-part all Outside Broadcast slot. So I had to write something set outdoors, because OB works best outdoors... I needed something set in the countryside, and in contemporary times, because, again, this works better with OB. This was only an idea, and was all before I wrote REMEMBRANCE OF THE DALEKS. I didn't put pen to paper as I didn't have a plot, just a series of ideas. After REMEMBRANCE... I wrote an episode, just for myself, to see how the characters worked. This is basically the same first episode that was screened except a lot of the details were changed."

Ben Aaronovitch, DWM 201, July 1993

Pleased with his notion, Aaronovitch suggested it for one of the three-part slots in season 25, but before he could proceed any further the commission to do a four-part Dalek story came up and *Storm Over Avallion* effectively went on the back-burner for a year, until Season 26.

Editor: Anthony Brown
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Contributors: Ian Beard, Paula Bentham, Richard Bignell, David Brunt, Tony Clark, Derek Handley, Clayton Hickman, Andrew Martin, Andrew Pixley, Edwin Taylor, Stephen James Walker, Martin Wiggins

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E-mail: abrowne@cix.co.uk

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Jeremy Bentham,
13 Northfield Rd,
Borehamwood,
Herts, WD6 5AE UK

Script

Aaronovitch might have returned to review his Arthurian interests earlier had not an opportunity arisen for he and Andrew Cartmel to pen a **Doctor Who** stage play in mid-1988, planned for an Easter 1989 opening in London. The backer was theatrical impresario Mark Furness, whom John Nathan-Turner had met in 1985, during a Press Call at the Adelphi Theatre to announce Bonnie Langford as a new **Doctor Who** companion. Furness believed the time was right for another **Doctor Who** play and asked Nathan-Turner to be closely involved. The Producer, in turn, suggested putting the show on before production of the 1989 season began, thereby ensuring the availability of Sophie Aldred and Sylvester McCoy. To make this work, the script needed handling by writers who knew the Doctor and Ace, leading to the invitation for Cartmel and Aaronovitch to pen the script.

According to accounts in Marvel Comics the end result was a storyline which included, "elements as diverse as Stonehenge, a 1958 gunrunner from Algiers, a torch singer, a 1968 rock festival and some Samurai ant-creatures called the Metatraxi in an epic tale of how the Doctor sets elaborate traps for a new generation of Daleks. The concepts were ambitious to stage and proved unsuitable for the touring production that was envisaged, so the show was dropped in late 1988". [See **IN-VISION** 105: Season 26 Overview].

With the play reassigned to Terrance Dicks, who'd been responsible for its 1974 predecessor *Seven Keys to Doomsday,* and with John Nathan-Turner clear of it as well due to production on Season 26 having being brought forward a few weeks, the path was clear for Ben Aaronovitch to return to work on his Arthurian tale.

His first episode, like the outlines for episodes two and three, borrowed from many sources. For the legend of Arthur and the knights of Camelot he referred principally to Norris J Lacy's recently published tome *The Arthurian Encyclopedia,* which attempted to blend that famous account, *Le Morte d'Arthur,* (attributed to the 15th Century aristocrat Sir Thomas Mallory) with more contemporary studies. For the visual look and feel of his modified characters Aaronovitch turned to John Boorman's acclaimed movie about King Arthur, *Excalibur* (1981). The blending of mythology with scientific overtones was a style Nigel Kneale had used to great success with the **Quatermass** TV serials of the Fifties, so, being an admirer of Kneale's work, Aaronovitch incorporated similar ambitions into his screenplay. There were also overtones borrowed from that other staple of great **Doctor Who**s, Hammer Films, and specifically adaptations of works by the black magic novelist, Dennis Wheatley, such as *The Devil Rides Out.*

In his original draft the writer had suggested pitting his trans-dimensional knights against a squad of crack United States Air Force Security troops under the command of Captain Winifred Bambera. But on reflection he realised such a force would be more sympathetically received by a British audience if they were United Nations peacekeepers. And once he started down that track it was only a short distance to considering UNIT, and ultimately to Brigadier Lethbridge-Stewart.

USAF to UNIT was an easy swap, and one endorsed by Andrew Cartmel, but the Brigadier's inclusion was more difficult as his fate, post TERROR OF THE ZYGONS, had been muddied by events unfolded in MAWDRYN UNDEAD. Here Lethbridge-Stewart, on retirement from UNIT, had taken up a teaching post at Brendan public school, had suffered a nervous breakdown, and become a pale shadow of his former self. Unhappy with this train of events Aaronovitch was tentative about asking John Nathan-Turner for permission to use the character, but found a mind sympathetic to the idea.

"Actually I asked to put Lethbridge-Stewart in and John Nathan-Turner said, 'What a good idea'. He left me completely alone because he knew Andrew was good. Andrew is the best Script-Editor I've ever worked with because he doesn't get vague on you... Why ignore the continuity in the Brigadier's previous story? Because it was already ruined. There's no way Lethbridge-Stewart should have been teaching in that school. He should have been a general for a start; you almost always get promoted when you retire. I found out recently that it wasn't originally supposed to have been Lethbridge-Stewart in that story anyway."

Ben Aaronovitch, DWM 201, July 1993

The writer's request to include the Brigadier found favour with Nathan-Turner as the Producer had, not long earlier, asked Nicholas Courtney if he'd consider a return guest part in **Doctor Who** while at a convention, to keep up his track record of appearing with (almost) all the Doctors. Courtney's enthusiastic affirmative gave a green light for Aaronovitch to continue building his drama. Ignoring the events of MAWDRYN UNDEAD he gave the Brigadier his promotion to General and allowed him his own retirement mansion somewhere in the south of England, with a partner to share his twilight years. This was Doris, a lady whose name had first been mentioned in passing during the first episode of PLANET OF THE SPIDERS as having enjoyed a romantic interlude with the younger Lethbridge-Stewart.

As spring 1988 became summer Andrew Cartmel presented Ben Aaronovitch with an offer he could not refuse. In order to pay for anywhere near what the

writer was asking for in his scripts, the story would have to expand from three episodes to four.

Script Editing

With a Director due to join story one in February 1989, the 25-year old writer knew he had his work cut out to get a full set of scripts produced in under five months, particularly as phase one – getting a storyline formally commissioned – had not happened yet.

From written evidence it seems Aaronovitch did most of the work of fleshing his storyline out during the first week in September 1988. He met up with Andrew Cartmel at Shepherd's Bush several times during that week and apparently was still hacking away at episode four after everyone else in BBC Union House had gone home on Friday night. A completed storyline, dated Monday 12 September 1988, was sat ready for Cartmel's arrival Monday morning, but it contained a humorous footnote, "Episode four is not completed and very rough, as is the end of episode three. Sorry, but they threw me out of the building!"

Happy with what he had originally structured Aaronovitch found the process of "grafting in" an extra episode a painful experience. In later years he would bemoan not having started the story from scratch, blaming the impending deadline and a need to replan the story as a mixture of studio and OB location work, instead of taking the expedient route of simply expanding episode two.

"I wasn't happy with my script; it was flawed. Andrew asked me to expand it to a four parter and it just didn't work... The middle episode was stretched over two episodes and bits filtered it. Once you have a structure it's very difficult to break that in your mind. As a three parter it was much more succinct. If you think about the plot – in the initial episode Ancelyn arrives and in the end Morgaine arrives. In the middle episode there was the conflict between Morgaine and Ancelyn and the humans have to decide which side they're on. And in the third episode you discover Arthur in the spaceship under the lake and get the resolution."

Ben Aaronovitch, DWM 201, July 1993

SCRIPT OUTLINE

Battlefield

September 20th's Revised Storyline, by Ben Aaronovitch

Episode One

Southwest England in the near future. A thunderstorm brews, centred on Vortigern's Lake in the Carbury Trust Conservation area. Military Manoeuvres, code named Camelot have lost a nuclear missile convoy somewhere in the area. Brigadier Winifred Bambera, the senior UNIT officer currently active in the UK is searching for it. Her job is to ascertain the nature of the problem and baby-sit the missile until the exercise is over. With her is a detachment of UNIT troops and Sergeant Zbrigniev.

In the TARDIS the Doctor monitors a signal, unusual in that not only does it propagate forwards in time, but also backwards and sideways in time as well. He pinpoints the source as being in late 20th Century SW England. At Ace's suggestion he decodes the message to reveal a single word, Merlin.

Bambera is still searching for the convoy. The Doctor and Ace wait as the vehicles go past. They get a lift from Peter Warmsiy, the Development Manager for the Carbury Trust land at Vortigern's Lake. Something falls to the earth on a patch of nearby wasteland. When the smoke has cleared, Ancelyn stands at the centre of the crater. He is a knight of the Britons and wears complex and powerful armour.

Bambera locates the convoy. It has mired down at the edge of Vortigern's Lake. Peter drops the Doctor and Ace off and then sees the missile convoy on 'his' land. He drives down for a confrontation. The Doctor indicates that the signal is coming from the centre of the lake. Ace wonders whether the convoy might have something to do with it. The Doctor thinks not but decides to go and ask anyway.

Three knights of the S'rax (the archenemies of the Britons) streak towards the Earth. Captain Richards, the army officer in charge of the missile convoy, explains to Bambera that the convoy went off the road during the storm. They suffered a massive electrical disruption, cause unknown and all communication out of the area is being blanked by local interference of some kind. When Bambera is informed that Peter wants to see someone in charge, she tells Richard to go and mollify him.

Ancelyn watches the S'rax Knights fall to Earth. He knows that time is short, he makes for the lake at inhuman speed. Ace and the Doctor bluff their way into the Command Trailer and meet Bambera who is immediately suspicious of their motives. Ancelyn watches from the ridge above as Bambera hustles the Doctor and Ace out. She is troubled by the Doctor's knowledge of UNIT and decides to take the two to the nearby village of Carbury, to keep an eye on them and also to see if she can escape the radio interference and make contact with HQ.

Ancelyn finds the TARDIS in the woods. He regards it with reverence, as if it was a holy object. He sees Bambera drive past with Doctor and Ace. On the journey Bambera tries to subtly interrogate the Doctor, to no avail. Instead the Doctor points out that Vortigern's Lake means Lake of the High King in Old English

Afterwards Bambera drops them off at the Kings Rest Inn in Carbury where the Doctor rents a room. Mr Rowlinson, the owner, persuades the Doctor to try a pint of the local beer that Rowlinson makes himself in the small brewery at the end of the beer garden, The village is a dormitory town for London and so is almost deserted during the weekdays. The only others at the Inn are Dr Brown, an archaeologist trying to disprove the existence of the historical King Arthur, and Shou Yuing a chemistry student who is back home for the holidays and helping Dr Brown at his dig, ("something to do")

Bambera calls into HQ for information on Ace and the Doctor, but the information is classified. Before she can ask anything else her vehicle is attacked by two S'rax Knights and wrecked. She is saved by Ancelyn's intervention. The fight passes on and Bambera is left cursing to walk back to the village.

General Lethbridge-Stewart potters about in his garden. Doris says he has a phone call from Geneva, but he tells her to tell them that it is his day off.

The Doctor is learning some local history from Dr Brown; Ace is discussing the relative merits of fashion, music and high explosives with Shou Yuing in the beer-garden. Peter storms in and asks to use the Inn's phone since the one in his car isn't working, but the Inn's phone is not working either.

Ancelyn fights in the woods with the two S'rax Knights, one of who detonates a charge that blows Ancelyn flying.

Ace and Shou Yuing hear the explosion and something whistles overhead to crash into the brewery. Ace gets the Doctor and together they investigate. Ancelyn (it was he whistling through the air) lies amidst rubble in the brewery, his armour damaged beyond repair.

The leader of the S'rax Knights fights his way through the missile convoy to the lakeside. He performs an invocation and a mysterious glow pulses in answer out in the centre of the lake.

A VTOL transport jet lands near Lethbridge-Stewart's house. Major McKinnawe stands in the doorway. He informs Lethbridge-Stewart that satellite coverage of the Carbury area is disrupted and that the disruption can in no way be ascribed to any agency that Earth possesses. The final straw is the report that the Doctor may be involved. Saying goodbye to Doris, Lethbridge-Stewart leaves with him.

Ancelyn, stripped of his armour, wakes up. He seems to think that the Doctor is called Merlin. Bambera arrives and tries to arrest them all, but before they can react, the S'rax knights burst through the wall and confront them.

Episode Two

The S'rax Knights attack. Bambera opens fire at close range at the leader's head and damages the visor. The visor shatters when Ace trips him with Ancelyn's sword. Ancelyn knocks Bambera out of the way of gunfire by a knight. The Doctor douses the knights with a vat of fermenting hops and tricks one of them into walking into a steel door. The leader, his visor raised to reveal a dark sardonic face, curses the Doctor calling him Merlin, worker of the black arts. The Doctor using the Knight's obvious fear of his 'powers' (which of course he doesn't possess) he bluffs them into retreating.

Lethbridge-Stewart now on board the UNIT jet and back in uniform, discovers that the only available UNIT troops is a Czechoslovakian contingent doing flood relief in Holland. He tells McKinnawe to initiate the diplomatic protocols that will allow him to bring them into the UK. This will not be easy due to the sensitive nature of Exercise Camelot. It will be night soon and he wants to be on the spot with backup by the morning.

Bambera tries to arrest Ancelyn, but ends up having a knock down fight with him instead. Shaking his head, the Doctor leads Shou Yuing and Ace back into the Inn. Shou Yuing goes home saying her parents will be worried. Peter has already left for his. Using the Inn's computer and his own detector he starts to pinpoint the location of the signal. Dr Brown with his extensive knowledge of the local area assists him. Outside, as it gets dark, the sound of Bambera and Ancelyn fighting can be occasionally heard. Rowlinson winces every time he hears something getting broken, but the Doctor says its better to leave them alone. He knows something but he won't say what. (Dr Brown jokes that Ancelyn is linguistically related to the name Lancelot.) The sounds of fighting have stopped.

That night, in a ruined and deserted farmhouse, Mordred, the leader of the S'rax knights, assembles a strange alien device.

The next morning the Doctor finds Bambera and Ancelyn asleep in the saloon bar, sitting back to back, slumped against the wall, hand in hand. He smiles and wakes them up. Peter sets off in his car towards the nearest town. The Doctor, Ace, Bambera and Ancelyn set off with Brown in his car. During the night the Doctor has located two sources of the transmission, one dead centre in the lake and a smaller source from the site of the dig. That is where they are going, Bambera is going along for a lift to the convoy

Mordred's machinations begin building to some kind of climax. The Doctor and party arrive at the dig.

The UNIT jet arrives at the area. Mordred activates the device and creates a tear in the space/time fabric, a gateway to his alternate dimension.

Outside, Peter's car stops, Bambera cannot get the car at the dig to start. The ground starts to vibrate, At the village Rawlinson comforts his blind wife as tremors shake the Inn. The earth opens at the dig to reveal a cavity leading down. Lethbridge-Stewart's jet suffers a massive systems failure and starts to go down.

Morgaine Le Fey steps through the gate way into 'this world. In her armour she looks like a slender Golden Robot. She is followed by as many men at arms as the budget will stand.

The UNIT jet crash lands near the village.

Ace and the Doctor penetrate the cavity, suddenly ancient blast doors slam shut behind them, trapping them inside, cut off from the others. They make their way down a dank tunnel that runs under the lakebed.

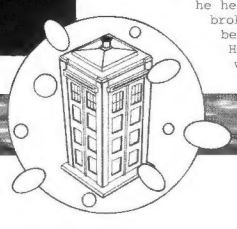
Lethbridge-Stewart leaves the damaged jet and leaving McKinnawe with the injured pilot walks to the village to get help. Morgaine and Mordred enter the village at the same time. They meet at the village War Memorial. Morgaine, curious, asks Lethbridge-Stewart if his people honour those killed in battle. When he replies that they do, Morgaine accuses her son Mordred of offending against honour by not paying his respects before starting to fight and dismisses him from her sight. Then she respectfully asks Lethbridge-Stewart if he will join her in the remembrance ceremony. Shou Yuing who has been watching, takes off on her pushbike to warn the Doctor. Peter, having walked back from stalled car, slumps wearily into a seat at the Inn, just in time to see Mordred storm in and demand a drink.

The Doctor and Ace arrive at a massive portal. Ace tries to open it with her newly constructed sonic screwdriver (she made it from designs in the TARDIS databanks), the Doctor is impressed by her ingenuity, and he'd have been more impressed if she could open the door with it, which she can't. He comments that sometimes the obvious works better, he places a hand on the door and commands it to open. The ancient entrance dissolves away like mist and reforms after them when they enter. The Doctor decides it must be a spacecraft, but the interior is dark alien and organic, like being in the guts of some huge beast. They enter a vaulted, cathedral like chamber, Lying on a plinth is the figure of a knight in armour, and before him, embedded in a block of obsidian is the sword Excalibur.

Morgaine tells Lethbridge-Stewart that she knows he is a warrior, but because they have shared the Remembrance of the Dead, they will part amicably. The next time they meet, she will kill him.

The Doctor determines that the Knight (A'tur) is in suspended animation. Ace, remembering the legend has a go at pulling the sword from the stone, much to her surprise it comes out easily. Removing the sword activates the spaceships defence systems, and the Doctor and Ace are attacked by the Guardians.

They look like ethereal snakes, but there is nothing ethereal about their bites. Fleeing this threat, Ace panics and goes through the wrong hatch, finding herself sealed in an airlock. The horrified Doctor tries in vain to release her as the airlock fills with water and he to is being attacked by the Guardians.



Episode Three

Dr Brown is explaining his theories proving the existence of King Arthur, when Excalibur rises from the lake, held aloft by Ace. After a stunned pause the others on the shore rescue her.

In the ship the Doctor makes his way to the Hall of the King (where the knight lies in suspended animation), and there defeats the Guardians by turning their own strength against them and trapping them in a container. Then he communes with the chamber and learns some things that alarm him (the imminence of A'tur's awakening).

Shou Yuing arrives at the dig, where Ace and the others are trying to batter the blast doors down. They decide to use explosives, Bambera and Ancelyn set off to get some from the convoy.

Morgaine finds her son drunk and maudlin, questioning the whole basis of their war against the A'tur. She bullies him into movement and, to pay for the beer, she cures Rawlinson's wife of blindness. She bids Lethbridge-Stewart farewell and departs. Immediately she has left, Lethbridge-Stewart explodes into action; establishing a communications link, ordering people around, etc.

The Doctor walks unaided from the tunnel. He is happy to see Ace safe and learns from Shou Yuing that Lethbridge-Stewart is in the area. He sends Shou Yuing back to the village with Excalibur ("Ace would only do something silly with it.") on her pushbike.

Lethbridge-Stewart is joined by McKinnawe; using the boosted communication set up to deliver an alien alert. He is making arrangements (taking place off screen) to evacuate the few villagers in the area.

In the woods Bambera and Ancelyn are involved in a running battle with the men at arms. During the occasional pause in the action more of Ancelyn's background and origins comes to light.

The Doctor and Ace leave Brown at the dig, unknown to them Morgaine is watching. As soon as they have left, she pounces and attempts to enslave Brown's will.

Bambera and Ancelyn stand back to back, ready to make a heroic last stand against the men at arms. This gesture is thwarted by the arrival of some Czech troops led by Lethbridge-Stewart. The troops are armed with very heavy weaponry (Lethbridge-Stewart knows all about bullets bouncing off alien invaders) and drive off the men at arms. The Doctor and Ace arrive from the other direction, all meeting in the shadow of the TARDIS. Lethbridge-Stewart tells the Doctor about Morgaine.

The Doctor realises that both Excalibur and the spaceship are dangerously exposed.

Morgaine takes from Brown's mind the location of Excalibur (the Inn with Shou Yuing). The extraction annihilates him. Mordred is uneasy at the killing of a non-combatant, but Morgaine says that the situation is so crucial that the customs of war no longer apply. She instructs Mordred to gather his forces and assault the entrance to the spacecraft.

Shou Yuing, under the influence of Excalibur, creates a protective circle around herself. (something like a pentagram).

The Doctor, Ace and Lethbridge-Stewart start back to the village. The Doctor tells Bambera and Ancelyn to guard the spacecraft. Lethbridge-Stewart sends some of the Czechs with them, ordering them in the Czech language.

Morgaine enters the inn and attempts to break the circle surrounding Shou Yuing. She wheedles, cajoles and bullies and rages but to no avail.

Ancelyn and Bambera deploy troops within the spacecraft.

Morgaine has almost broken the circle when the Doctor and the others arrive. Acting in concert, he and Lethbridge-Stewart stop her. The Doctor tells her that she will never possess Excalibur whatever powers she has. Morgaine leaves, but not before she gets hold of some of Ace's hair.

Ancelyn and Bambera fight off an attack by Mordred and his men. Mordred's obvious hatred for Ancelyn deepens. Lethbridge-Stewart arranges for the area to be sealed off with troops seconded from Exercise Camelot. Heavy Rocket Artillery moves into position outside the exclusion zone. Planes can still not pass over the area without crashing. Lethbridge-Stewart is not surprised; he's dealt with this sort of thing before. He also explains to the Doctor how he came to be back in uniform. It will be dark soon, nothing can be done until morning. Ace puts Shou Yuing (who is still suffering from shock) to bed.

Mordred arrives back at the deserted farmhouse, he and his men are demoralised by the defeat they have suffered. Morgaine says that she has determined to summon a Death Elemental to their aid. Mordred points out that it will require a human sacrifice to summon it, a willing sacrifice. Morgaine holds up the bit of Ace's hair and says it can be arranged. They will start the ceremony just before dawn; she wants her enemies to see what destroys them. (I have a good pseudo-scientific explanation for how the hair gives Morgaine control, involving Genetic Codes and the subversion of psionic patterns).

The Doctor explains his theories about what is going on to Lethbridge-Stewart. They indulge in some nostalgia as well. Ace is safely asleep in an armchair upstairs. Ancelyn tells Bambera about his universe; he is trying to persuade her to come back with him. She is reluctant to commit herself.

Ace's eyes fly open. She gets up suddenly and starts to leave. Shou Yuing wakes up and, sensing something is wrong. tries to stop her. Ace strikes her down and slips out of the inn.

Morgaine begins the ceremony of summoning. Excalibur starts to glow and wail. Alerting the Doctor and Lethbridge-Stewart who find Shou Yuing knocked out and Ace gone. Of course, says the Doctor, the hair. They take off after her. There is no time to assemble any troops.

Ace enters the farmhouse. There, Morgaine and Mordred are waiting for her. As the ceremony advances Morgaine places a knife in Ace's hand. A shadowy figure begins to form in the gateway. Ace prepares to plunge the knife into her own chest but the Doctor arrives with Lethbridge-Stewart who slaps the knife from her hand. It s too late. The Elemental is breaking through. Morgaine tells the Doctor that the Elemental without a sacrifice will ravage the whole world. The Elemental steps through into the world - a massive humanoid in black spiky armour, (or is that skin?)

Episode Four

(Early morning.)

Lethbridge-Stewart runs out of the farmhouse, followed by the Doctor dragging a mesmerised Ace with him. She is still under the control of Morgaine and she fights with the Doctor as they run for it. A horrible bellowing issues from the farmhouse, which explodes (if we can afford it). Out of the smoke walks the Elemental. Lethbridge-Stewart uses his radio to call down an artillery strike. They dive for cover as rockets rain down on the area. Big chunks of the countryside (or model lay out) get blasted into the air.

Ace snaps out of her trance, remembering nothing. The Elemental is nowhere to be seen. Lethbridge-Stewart looks pleased with himself, the Doctor is surprised that the Elemental was destroyed. Shou Yuing hears a strange whistling, something luminescent bangs a window open rushes through the room and then out of the doorway.

Inside the Hall of the King, strange machinery starts to register something. Ancelyn says it's a force, an evil one active in the area. Something batters futilely at the entrances and then is gone. The Doctor, Lethbridge-Stewart and Ace walk back through the woods. Nearby the bodies of slain men at arms are touched by the luminescence, they begin to twitch into a horrible semblance of life.

When they get back to the inn, Lethbridge-Stewart complains that he is getting too old for all this tramping about. He makes checks in with Bambera who tells him that everything is quiet. The Doctor explains that the Elemental set free would grow stronger with each life it took, until it grew so powerful that it would exterminate all life on Earth: plants, animals, everything. This will suit Morgaine's purpose since creating a gateway between worlds relies on using the life fields of a planet's bio-mass. That is why it can't be used for space exploration, he also explains why Ancelyn and Mordred fell from the sky. Ace apologises to Shou Yuing for knocking her out.

Lethbridge-Stewart examines Excalibur and asks the Doctor whether it would have destroyed the Elemental. The Doctor says yes, but there is a drawback. He never gets time to explain because there is the sudden sound of firing outside. Outside the zombie men at arms are decimating the UNIT troops; they seem impervious to any weapon and they are sucking the life force out of the soldiers, disintegrating them in the process. After a few are disintegrated the Elemental himself forms by the War Memorial. The Troops obviously stand no chance. Lethbridge-Stewart runs forward brandishing Excalibur. The Doctor cries out to warn him that he'll die if he attacks the Elemental with it, but Lethbridge-Stewart ignores him and attacks. The Doctor tries to save him, but his way is blocked by zombies.

Yelling, Lethbridge-Stewart plunges Excalibur into the chest of the Elemental. It bellows in pain and dies, but not before the energy feedback flows back down Excalibur and kills Lethbridge-Stewart. The Elemental collapses into a pile of empty armour and vaporises, as do the zombies. The Doctor runs forward to his old friend, but it is too late. He is dead.

It is some time later, things are returning to normal. Bambera has got the missile convoy operational again, Ace asks her what she's going to do about Ancelyn but she is evasive. She asks how the Doctor is taking his friend's death, Ace says its hard to tell.

Inside the Spacecraft, the Doctor listlessly tries to discover why A'tur has not revived yet. His heart is not in it. Ancelyn tries to comfort him with the thought that Lethbridge-Stewart died a heroic and honourable death. The Doctor retorts that all death is bad, even the heroic ones. He decides that nothing will happen until Excalibur is replaced in the stone. Ace and Shou Yuing are bringing it. Ancelyn has found replacement armour in the ship. They decide to go and meet them.

Morgaine and Mordred suddenly appear at the convoy, they take everyone by surprise, capturing Richards and Bambera. Ace and Shou Yuing are oblivious to this as they walk away towards the dig. Morgaine is activating the missile, she intends to destroy the world by setting off a nuclear war. She needs the access codes to launch the missile; only Richards and Bambera know them. She attempts to control their minds, but only Richards succumbs.

The Doctor and Ancelyn meet up with Ace and Shou Yuing within sight of the convoy. There is a noise and they see that the missile is locked into firing position. The Doctor quickly realises what is happening, he tells Ace to take Excalibur and place it in the stone. He and Ancelyn run for the convoy.

Mordred, frustrated with Bambera's resistance, back-hands her. She goes flying and lands limp. Just in time for Ancelyn to see it. The Knight goes berserk and swears bloody vengeance on Mordred. The Doctor rushes to stop Morgaine; inside the command trailer he looks wills with Morgaine in a kind of mental chess.

Ace and Shou Yuing rush into the Hall of the King, only to be confronted by a S'rax Knight.

Morgaine manages to turn the firing key, but this gives the Doctor the opening he's looking for. He distracts her and releases the Guardians in her face. Mordred beats Ancelyn to the ground and is about to deliver the Coup-de-grace when Bambera brains him from behind with a metal bar (he's weaing armour). She points out that Ancelyn should have checked she was dead before getting so worked up.

Ace and Shou Yuing acting in concert contrive to disable the knight's armour. Ace plunges Excalibur into the stone. The Doctor desperately tries to prevent the missile from launching while Morgaine gloats that it is too late. The countdown ticks away; the Doctor begins to sweat - he's down to the last 30 seconds. Then he has it. He walks outside and casually pulls the control cable out of its socket. (Gordion Knot ref.) Fail-safes clamp down and the launch stops.

The spaceship erupts (off screen) out of the lake and hangs impressive and alien overhead. A'tur beams down with Ace and Shou Yuing to take Morgaine and her son prisoner. The Doctor slips immediately into mega-devious court magician mode and persuades A'tur to rehabilitate rather then execute them. Suggesting a reconciliation to end centuries of senseless conflict A'tur, outclassed, verbally agrees. Ancelyn begs indulgence to marry Bambera, which is news to her. Ace and the Doctor walk away as the two lovers engage in a 'discussion' The Doctor smiles, something he has not done since Lethbridge-Stewart died. Ancelyn and Bambera's squabbling has reminded him that even after death life goes on. The spaceship thunders overhead and away.

Ace wonders whether Bambera was on it. Probably, thinks the Doctor; after all Winifred (Bambera's first name) comes from the Welsh Gwenfrewi which, of course, is of course related to the name Guinevere, and since Ancelyn is another way of saying Lancelot… Everything is connected to everything if you can look deeply enough.

The move to four-part status lay behind Cartmel's instruction that the scripts should no longer be all OB. The map of the season could notionally only allow one story that luxury, and it had to be one half of the, in-effect, six parter. Aaronovitch duly received his commission to produce four scripts on Friday 16 September, but even so he felt duty bound to polish the storyline he had already written. A revised treatment was typed out that weekend and handed to Andrew Cartmel around 20 September [see page four].

One aspect the writer did not change was the killing of Lethbridge-Stewart in part four. John Nathan-Turner was aware of this plot device and had already broached it with Nicholas Courtney. To his surprise the actor had agreed, provided "it was a noble death". He admitted he had a premonition that **Doctor Who** was drawing to an end and felt the time was right for a conclusion to his character.

Commencing work on the scripts Ben Aaronovitch revisited the version he had produced last year. Having since met Sophie Aldred many times and watched her in action during Season 25, he substantially rewrote her dialogue, removing what he considered to be stereotypical "stupid companion" characteristics

Towards the end of the year Nicholas Courtney called Nathan-Turner to advise him of a stage role that might be coming his way. It was a West End prestige production of *M. Butterfly*, a musical that had already been a great hit on Broadway, New York, and which was due to relocate to London in 1989 with Anthony Hopkins in the lead role. Courtney wanted to accept it, but was aware this affected his commitment to attend **Doctor Who**'s recording schedule in April 1989. Anxious to have Courtney in the show the Producer simply swapped around the production orders of Ian Briggs' THE CURSE OF FENRIC and Aaronovitch's story, which was on the verge of being retitled BATTLEFIELD after passing through other suggestions such as *Pool of Avallion*, *Stormtroopers of Avallion* and *Song of Avallion.* The original title, *Storm Over Avallion* was abandoned after someone pointed out to Andrew Cartmel a strong possibility that the OB unit could be shooting in blazing sunshine during the summer.

Shortly after production dates were switched Nicholas Courtney was told that rehearsals for *M. Butterfly* were being brought forward, and would clash again with **Doctor Who**. It was a dilemma where there had to be at least one casualty.

"I told JNT about my problem, and he thought I should still go for the final audition and see what happened. After the second recall I was offered the job, which was to be extremely well paid, and for a period of at least six months. John rescheduled BATTLEFIELD, but it was not to be. The jobs still clashed. John and my agent tried to sort it out. Eventually I had to make a decision. I may be old-fashioned but if I've agreed to do something, then I do it – and BATTLEFIELD had been offered to me first."

Nicholas Courtney, 'Five Rounds Rapid', 1998

Courtney's choice of part upset his agent, but delighted Aaronovitch and Cartmel who were able to continue refining their script. One consensus they reached was not promoting the Brigadier to General. Everyone knew him as "the Brig" so there was simply no narrative kudos to be gained.

Another late addition to the story was a role for the Doctor's yellow roadster, Bessie. This custom-converted Ford Popular was still owned by the BBC's commercial wing, BBC Enterprises, in 1989 and was often used in promotions for **Doctor Who**. Lorne Martin, its caretaker manager, suggested it to John Nathan-Turner, who readily embraced the idea. For its appearance with the seventh Doctor the number-plate was changed from 'WHO 1' to 'WHO 7'.

Rehearsal scripts continued to be revised right up until 23 March 1989, by which point a decision had been taken not to kill off the Brigadier – a decision that Nathan-Turner insisted stemmed back to spoilers appearing in several **Doctor Who** fanzines.

"Nick was quite happy about the whole thing and the way it was to be done, which I'd described as being, "in a display of terrific heroics". Then, after another of those famous leaks, the fans got hold of the story and distorted it. At the same time, however, we were reading a draft of Ben's script, and both Andrew and I felt the death of the Brig to be a little gratuitous – but to make more of it would have thrown the whole story out of balance, so we abandoned the idea. I'm glad we did."

John Nathan-Turner, DWM 248, February 1996

In fact three possibilities were outlined; one where the Brigadier dies, one where he survives, just, and one where, having survived, he goes home to Doris and notifies her of a new job offer he's just accepted. At that moment the bio-mechanical space ship would appear, hovering over the house ready to pick up Earth's newest ambassador…

Personnel

At a time when the Brigadier's death was still on the cards, the Director John Nathan-Turner most wanted for so momentous a story was Graeme Harper. Apparently the Director of THE CAVES OF ANDROZANI and REVELATION OF THE DALEKS did express an interest, but by the time contracts were available he was signed up for work with ATV Midlands.

Looking through show-reels and CVs for possible replacements Nathan-Turner picked out the name of Michael Kerrigan, whom he had seen and interviewed in 1988.

Kerrigan had become a staff Director at the BBC during the 1980s and his credits for the Children's TV department included the acclaimed series **Maggie** and **The Baker Street Boys**. He went freelance in the mid-Eighties, during the Corporation's clear-out of its staff Producers and Directors, but was almost immediately snapped up for freelance assignments by the independent TV station, TVS. He directed two children's series for them, **Mr Majeika** and the well-received **Knights of God**. This latter production was a big budget serial that mixed technology and mythology. Kerrigan's co-Director on **Knights of God** was Andrew Morgan who went on to do REMEMBRANCE OF THE DALEKS in 1988 for John Nathan-Turner. It was after watching his friend's success with this serial that Kerrigan decided to approach the **Doctor Who** office for a possible commission. On BATTLEFIELD he would find himself saddled with the nickname 'Kerry Gold'.

Supporting Kerrigan on set design was Martin Collins, an experienced Designer whose efficiency and creativity with modular sets had greatly impressed Nathan-Turner during production of PARADISE TOWERS. Having garnered further plaudits in 1988 for successfully recreating London in 1963 for REMEMBRANCE OF THE DALEKS, his know-how and prudence with budget was seen as a valuable aid to newcomer Kerrigan.

Another familiar name was that of Costume Designer Anushia Nieradzik, sister to Make-up and prosthetics specialist, Dorka. Although she only had only two previous **Doctor Who**s to her name, FRONTIOS and ATTACK OF THE CYBERMEN, both had exposed her to the rigours of complex and exotic

Jean Marsh

Born in London, England, on 1 July 1934, Jean Marsh developed an interest in performance whilst in therapy for a childhood illness. A modelling career led to repertory theatre and film, with a Broadway residency in Sir John Geilgud's *Much Ado About Nothing* providing a chance to work in American television. Her highly productive career since then has involved further cinema, television and theatre roles on both sides of the Atlantic.

Her **Doctor Who** credentials are unusual – she was briefly married to Jon Pertwee in the late-Sixties and enjoys the dubious honour of being one of the shortest lasting companions (Sara Kingdom), meeting her death after only 9 episodes. In terms of prime time drama, she is responsible for the creation of two well-regarded period dramas: **Upstairs Downstairs** (in which she starred) and **The House Of Eliott**. The former's 25th anniversary in 1996 was honoured by a documentary, **Upstairs Downstairs Remembered**, which featured Marsh as a contributor.

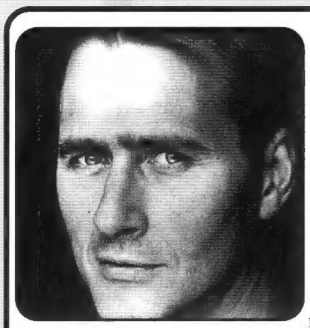
Ghosthunter (Mrs Croker) (1999-2001)
Monarch 2000)
Dangerfield (Mrs Matthews) D6: GUILT (10/06/97)
Agatha Christie's
The Pale Horse (Thyrza Grey) (1996)
Danielle Steel's The Ring (1996)
The All New Alexei Sayle Show (Matron of Psycho Ward 11) (06/01/94 – 17/02/94)
The Tomorrow People (Culex)
J1: THE CULEX EXPERIMENT (04/01/94 – 01/02/94)
Fatherland (Anna Von Hagen) (TVM1994)
Murder, She Wrote (Glenda Highsmith)
J10: MURDER IN WHITE (19/12/93)
The House Of Eliott (series creator) (31/08/91 – 06/03/94)
Bejewelled (Barbara) (1991)
Act Of Will (Eliza) 15/09/89 – 06/10/89)
Doctor Who (Morgaine)
BATTLEFIELD (06 – 27/09/89)
No Strings (Rosie Tindall) 12/04/89 – 31/05/89)
A Connecticut Yankee In King Arthur's Court (1989)
Danny, The Champion Of The World (Miss Hunter) (1989)
Willow (Queen Bavmorda) (1988)
Sesame Street
PUT DOWN THE DUCKIE *(video special)* (1988)
Tales From The Darkside (Joan Matlin)
A15: ANSWER ME (17/02/85)
The Corsican Brothers [UK: *Vendetta*] (Mazzere) (1985)
Return To Oz
(Nurse Wilson/Princess Mombi) (1985)
Master Of The Game (Mrs Talley) (1984)
9 To 5 (Roz Keith) *(25/03/82 – ??/09/88)*
Circus Of The Stars #7 (1982)
Goliath Awaits (Dr Goldman) (1981)
The Changeling (Joanna Russell) (1980)
International Festival Of Animation (Presenter) (1977)
The Eagle Has Landed (Joanna Grey) (1976)
Dark Places (Victoria) (1973)
The Persuaders! (Nicola)
FIVE MILES TO MIDNIGHT (07/01/72)
Frenzy (Monica Barling) (1972)
Play For Today: *Skin Deep* 25/11/71)
Upstairs Downstairs (Rose Buck) (10/10/71 – 21/12/75)
U.F.O. (Janna) A2: EXPOSED (23/09/70)
Jane Eyre (Mrs Rochester) (1970)
Department S (Agatha)
B8: THE PERFECT OPERATION (26/11/69)
What's In It For Me? (1969)
The Saint (Anne Kirby)
F11: THE SCALES OF JUSTICE (01/12/68)
The Limbo Line (Dilys) (1968)
Thirty-Minute Theatre: *Cross Examine* (1968)
Adam Adamant Lives! (Lady Lydia)
B6: FACE IN A MIRROR (04/02/67)
I Spy B20: THE WAR LORD (01/02/67)
Gideon's Way A PERFECT CRIME (10/02/66)
Doctor Who (Sara Kingdom)
THE DALEKS' MASTER PLAN (04/12/65 – 29/01/66)
Doctor Who (Joanna)
THE CRUSADE (27/03/65 – 17/04/65)
The Saint (Maria)
B21: THE GOOD MEDICINE (06/02/64)
Edgar Wallace Mysteries:
Face Of A Stranger (1964)
Unearthly Stranger (Miss Ballard) (1963)
Cleopatra (Octavia) (1963)
Danger Zone (Margo Robertson) (1963)

Danger Man (Kim Russell)
A19: NAME, DATE AND PLACE (22/01/61)
The Horsemasters (1961)
The Roman Spring Of Mrs Stone (1961)
The Twilight Zone (Alicia)
A7: THE LONELY (13/11/59)
The Third Man (Helene)
A8: THE ANGRY YOUNG MAN (04/03/59)
The Moon and Sixpence (Ata) (1959)
The Limping Man (Landlady's Daughter) (1953)

Angela Douglas

Angela Douglas, for many, is inseparable from the *Carry On* comedies. Appearing in four of the peak period Sixties pictures, she is commonly interviewed for documentaries and books about the film series. Her film career continues to thrive after more than forty years in the business, yet television has never been far away from her attention. A number of ITC action series offered her guest appearances including **Gideon's Way** (a title role) and **The Saint**, whereas comedy was still a field of interest when she starred in **Third Time Lucky**. In the Nineties she was a love interest in two series of the caustic medical drama **Cardiac Arrest** and has recently made her presence felt on Brookside Close.

Heartbeat (Sonia Parkin)
J17: WHO'S WHO? (18/02/01)
Peak Practice (Hilary Morgan)
K4: TRUST IN ME (23/01/01)
The Baby Juice Express (Celestia) 2001)
Can We Carry On Girls? 2001)
Deceit (Anne) 2000)
This Year's Love (Annabel) (1999)
What A Carry On! (1998)
Shadow Run (Bridget) (1998)
Hamlet (Attendant to Gertrude) (1996)
Cardiac Arrest (Mrs Isobel Trimble)
C13: DEATH US DO PART (25/06/96)
C12: BREAKING STRAIN (18/06/96)
C9: THE AGE OF CONSENT (28/05/96)
C5: TRENCH WARFARE (30/04/96)
B4: BAD BLOOD (10/05/95)
B2: A COLD HEART (26/04/95)
B1: THE SHALLOW END (19/04/95)
Doctor Who (Mrs Doris Lethbridge-Stewart)
BATTLEFIELD (06-27/09/89)
Give Us A Clue (guest) (1987)
The Gentle Touch (Betty)
E12: A WOMAN'S WORD (17/11/84)
Third Time Lucky (Millie King) (06/08/82 – 17/09/82)
Oil Strike North (26/08/75 – 18/11/75)
The Adventurer (Vanessa)
THE NOT SO MERRY WIDOW (02/02/73)
Digby, The Biggest Dog In The World (Janine) (1973)
Jason King (Dana) ZENIA (14/04/72)
The Avengers (Miranda Loxton)
G28: REQUIEM (11/04/69)
Carry On Up The Khyber (Princess Jelhi) (1968)
The Saint (Jenny Turner)
E17: THE DEATH GAME (20/01/67)
Carry On... Follow That Camel (Lady Jane Ponsonby) (1967)
Maroc 7 (Freddie) (1967)
Carry On Screaming! (Doris Mann) (1966)
Gideon's Way (Morna) MORNA (24/02/66)
Gideon's Way (Cathy Miller)
THE 'V' MEN (25/03/65)
Carry On Cowboy (Annie Oakley) (1965)
John Goldfarb, Please Come Home (Mandy)(1965
Espionage THE GENTLE SPIES (23/10/63)
The Comedy Man (Fay) (1963)
It's All Happening (Julie Singleton) (1963)
Some People (Terry) (1962)
The Avengers (Beth Wilkinson)
A11: DANCE WITH DEATH (15/04/61)
The Gentle Terror (Nancy) (1961)
Murder In Eden (Beatnik) (1961)
Feet Of Clay (Diana) (1960)
The Shakedown (Model) (1959)



Marcus Gilbert

The only major telefantasy credit for Marcus Gilbert, prior to Battlefield, was that of Lucifer in the opening instalment of Michael Praed's second year as **Robin Of Sherwood**. He also enjoyed a small role in an edition of **Hammer House Of Mystery and Suspense**. His career has otherwise been marked out with a string of aristocratic roles, often in American television, though one noteable British role was as the caddish side of the love triangle which replaced Anthony Stewart Head and Sharon Maughan in the Gold Blend coffee adverts. A regular appearance offered itself in **The Lazarus Man**, a Western series starring Robert Urick. However further episodes were made impossible by the ill health of the lead actor.

Doctors (John Matthews) PARTNERS (01/05/00)
Jonathan Creek (Jason Tippet)
B6: MOTHER REDCAP (28/02/98)
The Lazarus Man (Mr Dunn)
QUALITY OF THE ENEMY (1996)
Pegasus (1996)
Murder, She Wrote (Colin Biddle)
K2: AMSTERDAM KILL (02/10/94)
Jilly Cooper's Riders (Rupert Campbell Blick) (02–03/03/93)
Evil Dead 3: Army Of Darkness (Lord Arthur) (1993)
Legacy (David Walker) (1990)
A Ghost In Monte Carlo (Lord Robert Sandford) (1990)
Doctor Who (Ancelyn)BATTLEFIELD (06–27/09/89)
Chameleons (Ryan) (1989)
Rambo III (Tomask) (1988)
A Hazard Of Hearts (Lord Justin Vulcan) (1987)
Biggles: Adventures In Time (Von Stalhein) (1986)
Robin Of Sherwood (Lucifer)
B1: THE SWORDS OF WAYLAND (09/03/85)
Hammer House Of Mystery and Suspense (Young Bray) Tennis Court (09/05/84)
Sherlock Holmes and the Masks Of Death (Anton Von Felseck) (1984)
Master Of The Game (Rory) (1984)

James Ellis

Born in Belfast on 15th March 1931, James Ellis shot to fame as PC Bert Lynch in **Z Cars**, the landmark police drama that began life on BBC-TV in 1962. As with many regulars on the show, he was an audience favourite and uniquely lasted the complete sixteen-year run, appearing in 623 episodes.

He has since enjoyed a great number of guest roles for television and film, including permanent stints as Paddy Reilly in the popular veterinary drama **One By One,** and as Mr Mullen across five series of BBC1's **Playing The Field**. In the Nineties he made a comic mark as Michael in the final series of Johnny Speight's **In Sickness and In Health**, concurrent to Paul Makin's more unorthodox C4 sitcom **Nightingales**. In the latter show, co-starring Robert Lindsay and David Threlfall as night watchmen, his weekly sign off of *'Evenin' all'* made a clear nod to **Dixon Of Dock Green**, the predecessor of **Z Cars**, confirming his own position as a legend of British television.

This was further underlined in 2001 when Michael Aspel presented him with the 'big red book'.

This Is Your Life (subject) (25/01/01)
Casualty (Brian O'Connor) O20: Girl Power (13/01/01)
Sunburn (Charles Clough) B6 (26/02/00)
Best (Dickie Beale) (2000)
Ballykissangel (Uncle Minto) E12: Arrivals and Departures (28/12/99)
Heat Of The Sun (Arthur McCourt) The Sport Of Kings, parts 1&2 (09 – 16/12/99)
Ballykissangel (Uncle Minto) E9: The Outsiders (28/11/99)
Ballykissangel (Uncle Minto) E8: A Few Dollars More (21/11/99)
Big Bad World (Vincent Dempsey) A4: Be Nice To Posh People (11/07/99)
Big Bad World (Vincent Dempsey) A3: What's Wrong With Bees? (04/07/99)
Big Bad World (Vincent Dempsey) A1: She's A Lovely Girl (20/06/99)
Dragonworld: The Legend Continues (McCoy) (1999)
Ballykissangel (Uncle Minto) D12: The Final Frontier (06/12/98)
Playing The Field (Mr Mullen) (08/03/98 – 10/02/02)
Resurrection Man (Ivor Coppinger) (1998)
Screen Two: *Crossing The Floor* (Andrew Carson) 05/10/96)
The Precious Blood (Albert McVea) *(08/06/96)*
The Near Room (Pat) (1996)
Spellbreaker, Secret Of The Leprechauns (Patrick) (1996)
Oliver's Travels (Ned) (11/06/95 – 09/07/95)
Everybody's Gone (Frank) (1995)
Leapin' Leprechauns (Patrick) (1995)
Priest (Father Ellerton) (1994)
Lovejoy (Niall Sheehan) E12: Never Judge A Book By Its Cover (06/12/93)
In Sickness and In Health (Michael) (21/02/92 – 03/04/92)
Keep The Change (Auctioneer) (1992)
So You Think You've Got Troubles (Charlie Adamson) 17/10/91 – 28/11/91)
Boon (Thomas O'Rourke) E3: Rival Eyes (09/10/90)
Nightingales (Sarge) (27/02/90 – 10/02/93)
All Creatures Great and Small (Roddy Travers) F10: In Whom We Trust (04/11/89)
Doctor Who (Peter Warmsly) Battlefield (06 – 27/09/89)
Troubles (Murphy) (1988)
The Marksman (Doyle) (04 – 18/12/87)
Boon (James McGillivray) B12: Fiddler Under The Roof (24/11/87)
Naming The Names (Mr McCoy) (1986)
Re-Animator (Psycho Ward Guard #1) (1985)
No Surrender (Paddy Burke) (1985)
Hammer House Of Mystery & Suspense (Father Dowd) Mark Of The Devil (05/09/84)
One By One (Paddy Reilly)(29/01/84 – 02/05/87)
Boys From The Blackstuff (The Wino) 4: Yosser's Story (07/11/82)
The Chinese Detective (Father Gorman) B7: Pasts (29/10/82)
The UK Show (guest) 26/06/78)
The Sunday Gang ("Bert Lynch") Right and Wrong (26/09/76)
Ask Aspel (guest) (09/10/70)
Woman's Hour (guest presenter) (06/03/67)
Blue Peter (guest) (06/03/67)
King Of The River The Great Albert Mystery (05/10/66)
Scales Of Justice The Haunted Man (??/09/66)
Where The Bullets Fly (Flight Lt Fotheringham) (1966)
Late Night Line Up (guest) (31/03/65)
The Good Old Days (guest) (26/12/64)
Points Of View (guest) (19/09/62)
Suddenly It's Jim (guest) 09/06/62)
Z Cars (Bert Lynch) (02/01/62 – 20/09/78)
Escape (1957)

Christopher Bowen

Like Marcus Gilbert, the film and television industries of America have offered Christopher Bowen a great deal of work over the past twenty years. In Britain he has enjoyed similar success, with a prominent role in the 1991 season of **Soldier Soldier** being of particular note.

With An Unearthly Child director Waris Hussein he also appeared in **The Shell Seekers**, a TV movie starring Angela Lansbury. Christopher Bowen may be the only person to have appeared in two separate cash-in films about the life of the late Princess Diana. He also auditioned for the role of the Eighth Doctor in the 1996 TV movie, and screen shots from his audition can be seen in the book *Regeneration.*

Heartbeat (Renalto Pisconi) J19: Killing Me Softly (04/03/01)
Gaudi Afternoon (Hamilton Kincaid) *2001)*
Poirot: *Murder In Mesopotomia* (Richard Carg) 2001)
Peak Practice (Ian Shelley) J7: Lonely Hearts, part 2) (07/11/00)
Tomorrow Never Dies (Cdr Richard Day) (1997)
Princess In Love (Prince Charles) (1996)
Screen One: *Cold Comfort Farm* (Charles Fairford) 01/01/95)
Richard III (Prince Edward) (1995)
Little Lord Fauntleroy (Thomas) (1994)
South Beach (Julian Dimitriev) Diamond In The Rough (1993)
Diana: Her True Story (James Gilbey) (1993)
Soldier Soldier (Major Killick) (10/06/91 – 22/07/91)
Le Roi Mystere (Robert Pascal/Le Roi Mystere) (1991)
Doctor Who (Mordred) Battlefield (06-27/09/89)
The Shell Seekers (Noel) (1989)
Tanamera: Lion Of Singapore (John Dexter) (1988)
Dempsey & Makepeace (Wilkins) B4: No Surrender (21/09/85)
Cyrano De Bergerac (Le Vicomte de Valvert/ Gascony Cadet) (1985)
Lost In London (PC Holt) (1985)

Angela Bruce

Followers of British cult shows are readily familiar with actress Angela Bruce, yet she is perhaps most widely remembered as Sandra Ling in the early series of **Angels** as well as her first major role in the late-Seventies drama **Rock Follies**. She remains a familiar face in mainstream television, with frequent guest appearances in a wide range of drama series. Notable fantasy credits include taking over Josette Simon's role as Dana in the **Blake's Seven** radio plays The Sevenfold Crown and The Syndleton Experiment, a memorable appearance in the second run of **Red Dwarf** as Dave Lister's female alter-ego, and **Ghosthunter** with Battlefield co-star Jean Marsh. Most recently she played two different characters in the *same* season of **Holby City**. Surely a rarity.

Holby City (June Hodges) C30: Hearts and Flowers (29/05/01)
Holby City (Mrs Holmes) C19: Private Lives, Public Faces (20/03/01)
Comic Relief (EastEnders segment) 17/03/01)
Silent Witness (Dr Alice Nichols) E2: Two Below Zero (12/02/01)
Ghosthunter (Mrs Justin) (1999 – 2001)
The Bill (Maggie Parks) Denial (04/11/99)
Big Bad World (Miss Sayer) A3: What's Wrong With Bees? (04/07/99) A1: She's A Lovely Girl (20/06/99)
Blake's Seven (Dayna) *The Sevenfold Crown (radio)* (19/01/98) *The Syndeton experiment (radio)* (19/12/98)
Keeping Mum (Doctor) The Accident (08/05/97)
Only Fools and Horses (Councillor Murray) H1: Heroes and Villains (25/12/96)
Our Friends In The North (Nursing Sister) 8: 1987 (04/03/96)
The Upper Hand (Claudia) D12: The Burrows (04/01/93)
Sean's Show (Scriptwriter) A6 (20/05/92)
Lovejoy (Dr Pilger)C6: Eric Of Arabia (16/02/92)
Spender (Melanie) A6: Dance, Girl, Dance (12/02/91)
Prime Suspect (Helen Masters) (07-08/04/91)
Press Gang (Chrissie Stuart) B9: Friends Like These (15/03/90) B7: Something Terrible (pt 1) (01/03/90) B5: Love And The Junior Gazette (15/02/90) B1: Breakfast At Czar's (18/01/90) A11: Monday – Tuesday (01/04/89) A7: How To Make A Killing (pt 1) (27/02/89) A6: Interface (20/02/89) A3: One Easy Lesson (30/01/89)
Doctor Who (Bambera) Battlefield (1989)
Red Dwarf (Deb Lister) B6: Parallel Universe (11/10/88)
Dempsey & Makepeace (Nursing Sister) B5: Tequila Sunrise (28/09/85)

Up Line (04 – 25/02/87)
Hammer House Of Horror (Sarah) Charlie Boy (18/10/80)
Coronation Street (Janice Stubbs) (14/08/78 – 11/10/78)
Angels (Sandra Ling) (1976-78)
Rock Follies (Gloria) (24/02/76 – 30/03/76)
Man At The Top (Joyce) (1972)

costume creating via the Tractators and the Cryons, as well as the Cybermen themselves. With the ability to tap into her sister's knowledge of make-up technology, Anushia Nieradzik felt confident enough to handle co-designing this show's most demanding costume, the Destroyer.

With Costume and Effects agreeing to look after the Destroyer, there was no need for a Make-up Designer skilled in prosthetics. Juliette Mayer was assigned to this, her only **Doctor Who**.

Under the original Season 26 schedule, **Who** veteran Mat Irvine was booked to do Visual Effects, and he, in turn, booked Mike Tucker for his team. Tucker began by developing preliminary drawings of the principle special props needed; the sword, the bio-mechanical spaceship, futuristic weaponry for the knights, and elements of the Destroyer demon. But when BATTLEFIELD was shunted to second place in the recording schedule, Tucker and Irvine found they were now working on THE CURSE OF FENRIC instead. And then Irvine was swapped with Graham Brown. Filling in the Battlefield gap was the original nominee for THE CURSE OF FENRIC, Dave Bezkorowajny, a recently promoted Effects Designer for whom this would be his sole contribution to **Doctor Who**.

Dave Chapman and Dick Mills were booked for their standard slots in Electronic Effects and Special Sound respectively, and another familiar name in the frame was incidental music composer, Keff McCulloch, clocking up his sixth and final credit for the TV series. Although BATTLEFIELD would be McCulloch's last **Doctor Who** for television, his services would be engaged by John Nathan-Turner again for several BBC Enterprises direct-to-video **Who** productions. He would supply themes and musical cues for the *Years* tapes, the *Early Years* compilations for the Daleks and the Cybermen, and the special video release of *Shada* in 1992.

Realising Battlefield would be the season opener in autumn 1989, and that it would likely again be opposite **Coronation Street**, John Nathan-Turner went into overdrive to attract a cast of big name actors. At first he and Kerrigan were unsure about Morgaine, as the part called for a woman of striking presence with long, flowing "pre-Raphaelite" red hair, and yet old enough to be Mordred's mother. In the end Nathan-Turner offered it to an actress he had been trying for a while to tempt back to the programme, Jon Pertwee's first wife and co-creator of the successful series **Upstairs Downstairs**, Jean Marsh.

Nicholas Courtney was delighted on hearing news of Marsh's successful casting, it having been some 24 years since they had last shared an episode of **Doctor Who** together. In 1965 Courtney was the pugnacious Space Security agent Bret Vyon, who got gunned down by his own sister, fellow agent Sara Kingdom. Although they only appeared together once, during episode four of THE DALEKS' MASTER PLAN, Courtney

maintains it only felt like 24-hours since that encounter, following their joyous reunion at rehearsals for BATTLEFIELD. And this time, he jibed, his character was going to escape death at Jean Marsh's hands.

Another actor Nathan-Turner had been trying for years to lure onto the programme was former **Z Cars** star, James Ellis. Ellis was enthusiastic about a part but never before had gaps in his diary coincided with availability for a **Doctor Who**. Ironically he would have been free to play his **Z Cars** role as Station Sergeant Lynch in The Feast of Steven Christmas episode of THE DALEKS' MASTER PLAN had not **Z Cars** Producer, David Rose, vetoed the notion of cameo crossovers by members of his cast.

The script specified Winfred Bambera as "a black woman in her early thirties". Recalling his days on the hospital soap **Angels**, Nathan-Turner suggested to Michael Kerrigan Geordie actress Angela Bruce, who seized the role enthusiastically. She chose to play the part aggressively with a slight chip on her shoulder believing, in her mind, that Bambera had been posted to lowly convoy duty due to her colour. Bruce's strong sense of humour and raucous laugh endeared her to Nicholas Courtney who duly nicknamed her, 'The Bigadette'. Ben Aaronovitch was pleased with her casting too but regretted the lack of opportunity to write for her as a Geordie.

Angela Douglas was appropriately cast as the Brigadier's wife, Doris, but Nicholas Courtney would later recount how, in his own mind, Doris had been the Brig's 'bit on the side' and that this real wife, assuming he had ever married, would have been called Fiona (later novels would eventually chronicle how Lethbridge-Stewart's marriage to Fiona broke down under the pressure of his duties).

Body-building actor Marek Anton had been offered the role of the Destroyer during production of THE CURSE OF FENRIC, where he had played Vershinin. Although slight in build Anton's fitness and physique enabled him to puff out his chest to almost half its size again when required. Spotting this party-piece Nathan-Turner recalled a key moment in the BATTLEFIELD script where the Destroyer metamorphoses from being a slim humanoid figure in a suit to a more recognisably huge and scaly-skinned demon. Anton, he felt, would be perfect for the suit-ripping moment.

Completing the cast would be June Bland, previously seen as one of the freighter crew in EARTHSHOCK, as the blind Elizabeth Rawlinson, Noel Collins (recently released from six years as the stalwart sergeant on **Juliet Bravo** as her husband Pat, while the role of Ace's confidant Shiou Young was taken by Ling Tai. While this was her first onscreen credit in **Doctor Who**, Tai had made several appearances as an extra in the show, dating back as far as THE LEISURE HIVE.

Costume

One of the first jobs Anushia Nieradzik tackled as she joined the production was a re-design of the UNIT badge. Gone was the circle of mesh surrounded by an outer concentric roundel bearing the U.N.I.T acronym, familiar to viewers since 1968. In its place was a circular device depicting the Earth, with lines of latitude and longitude covering its surface. Thin rod devices emerged from the right and left points on the circle, beneath which hung an emblazoned pattern of eagle's wings. The letters UNIT hung beneath the circular device forming a necklace between the two wings.

This badge intentionally paid homage to the flag of the United Nations, and mirrored the minor modifications Nieradzik made to the troops' battle fatigues. Officers and men alike wore standard camouflage attire but their berets, adorned with UNIT badges, were United Nations blue. The exception was Alastair Gordon Lethbridge-Stewart who got to wear a standard British Army Brigadier's field uniform.

For viewers, BATTLEFIELD also marked the first appearance of the Doctor and Ace's updated costumes, but Ken Trew, in charge of Wardrobe on THE CURSE OF FENRIC had done most of the spade-work. The Doctor's new, brown jacket had been supplied for that story as had the decision to give Ace a less 'bulky' appearance.

For this serial Ace retained her trademark bomber jacket and boots, but underneath she wore a pair of tight black riding jodhpurs from Lillywhites, and a matching wraparound top from a dance shop, worn over a green, Lycra vest. The earrings were her own, made by Sophie Aldred's mother.

Shopping trips accounted for most of the clothing worn by the principle actors, but specialist work was needed for Ancelyn and Morgaine, while beneath his fibreglass armour Marcus Gilbert wore a wool tunic, cable-stitched to give the impression of quilting. Tailored buckles, straps and a belt deliberately enhanced its medieval appearance. Morgaine's costume utilised a number of shiny fabrics and materials to present an image that she too wore a kind of armour. Her top and leggings were black, shiny Lycra, worn beneath a short skirt knitted from a silvered thread used to make fake chain-mail. Her breast-plate was cut from vacuum-formed plastic, the former for which was cast from a mould of Jean Marsh's upper torso. More fake chain mail was styled into a collar around her neck and used to hold her tacked-on black cape. She wore sandals on her feet with vacuum-formed leggings, clamped around her calves with Velcro, to look like boots. Morgaine's crown was cut and shaped from a lightweight metal, but based on the design of a Saxon crown.

The knights' costumes were all hired from a theatrical props store, and many of them had been used before in the British-made movie, *Excalibur*. These costumes were a cost saving measure for the show, as the script originally called for sleek, futuristic armoured exo-shells that would have been too expensive.

Two styles of knight were needed – the sleek, shiny black knights, loyal to Ancelyn, who wore the armour of a horse-borne fighter, and Mordred's grey Men at Arms, most of whom wore the cylindrical head armour associated with infantrymen. In the script their appearance was suggested as more primitive than Arthur's enlightened standard bearers.

Set Design

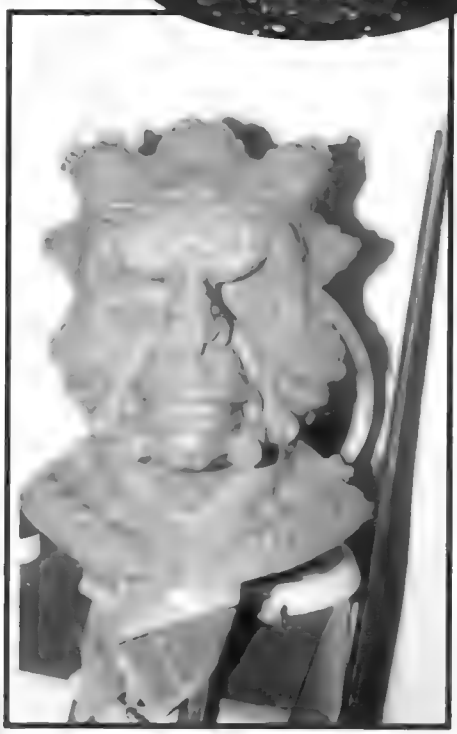
A legacy of the original thinking behind Battlefield was its reliance on scenes that would be recorded on location. Aaronovitch had planned the serial as an all-OB production and it was only late in the scripting stage that studio work crept into the equation. Consequently Martin Collins found himself having to worry about only a single recording session at TV Centre, but nearly two weeks on location.

Studio Three is one of the larger sound stages at TV Centre and Collins took full advantage of it to construct several tall sets, with ceiling components to add extra realism

Largest of these was the ruined farmhouse, where scenes of Morgaine's arrival, summoned by Mordred, would be played out, plus the Brigadier's confrontation with the Destroyer in part four. The background was a curved, plain white cyclorama onto which a lot of light would be thrown. This lighting had to be bright enough to shine through the open window frames and gaps in the wall and roof sections to create an illusion of daylight. The cobbled brickwork was created from moulded sections of plaster fixed onto wooden flats and then painted. Some of the upper sections were cut back to suggest crumbled bricks with roof rafters visible beyond.

In front of the squared window frame Martin Collins concealed a spring trap mechanism angled so that the stunt double of Lethbridge-Stewart would be flipped through the window on cue. Ultimately this trap mechanism would not be used. Mordred's dais, in the centre of this barn-sized set, was flanked on either side by two rented, and very expensive, spherical floor lamps fitted with halogen bulbs. These were wired to step-stage transformers so the level of brilliance could be adjusted. Vents were also let into the walls so that dry-ice could be pumped through on cue.

Another elaborate set was the interior of the bio-mechanical ship. Octagonal in shape, but with three sides 'missing' to permit camera access, the centre point was a coral-like altar, upon which the dressed dummy representing Arthur would be draped, with the stone containing the prop Excalibur sword fronting it. During takes for episode one FX smoke would be puffed around this green-lit set (to suggest being underwater) with the sword itself spot-lit by an intensely bright halogen beam shining through the mist from a hole in the ceiling. Indeed, a running theme of this story would be Collins' imaginative use of bright



The Destroyer

EARLY DRAFT VERSIONS OF THE SCRIPT had the Destroyer appearing initially as a very thin, unthreatening man in a pin-stripe suit. Accepting this was perhaps not the Destroyer one of the characters would remove his chains. Instantly the demon would expand in size, bursting through his disguise of human skin and clothing to become a blue-skinned behemoth over eight-foot tall.

Long before scripts were ready for handing out John Nathan-Turner asked to see freelance prop makers Robert Allsopp, Stephen Mansfield and Susan Moore to discuss overall requirements for Season 26. Learning there was to be a blue-skinned demon Moore and Mansfield submitted photographs showing their conceptual design of the creature's head post-transformation. One significant change was asked for. The Destroyer now had lines to speak and so needed a mouth that could move, rather than a fixed jaw full of flared fangs. With no other changes the modified design was approved and Make-up, Costume and Effects asked to see the mask, only to be told it only existed so far as a small, plasticene maquette!

Despite the casting of Marek Anton for his 'chest-bursting skills' Michael Kerrigan and his Design Team agreed to drop the idea of a transforming monster after assessing Mansfield's costed estimates for the work, and ploughed on with having just one fully realised demon.

The Destroyer's head comprised four key construction elements. The outer mask was realised as a full sized clay sculpture and then split into sections for moulding. Moore and Mansfield then fashioned a fibreglass underskull onto which they fixed the assembled blue foam latex mask. The underskull housed the cable-operated mechanisms that would move the jaws and eyebrows on cue by operators hidden out of sight of the cameras. Another underskull was created, designed for wearing by Mark Anton rather like a crash helmet. Once in the studio a fibreglass paste would be used to glue the two underskulls together, making a complete mask that was surprisingly comfortable to wear. The final component was the pair of horns that, unusually, emerged from the back of the creature's head before sweeping forward and ascending to form points. The design and construction of these horns was subcontracted out to Robert Allsopp.

The Destroyer's costume utilised a ready-made, fake chain-mail body suit as its basis. Sections of vacuum-formed plastic knight's armour were then added, held together with Velcro. The cape and cowl was cut from rubber sheeting that was then textured and painted gun-metal grey before being deliberately 'dirtied down' to suggest a creature confined for many years. The cape also concealed the cables emerging from the back of the mask that ran down the back of the costume.

Finally Visual Effects supplied the blue latex rubber gloves with orange talons and the fibreglass chains and wrist-irons used to bind the Destroyer.

spot-lighting and FX smoke to add mood and atmosphere to scenes of high suspense.

The interior of the ship had to include elements that seemed grown from coral, so many of the wall flats and dressings were clad with sheets of mosaic-patterned vacuum-formed plastic. This was especially so with the airlock archway that had to mask the perspex cylinder that would cause so much trouble during recording.

The tunnel leading from the excavation to the ship was a curved walk-way lined with panels of Jabolite painted to look like 'ferro-concrete'. At one end of this tunnel Collins positioned a forced-perspective, partially flattened door arch carved into the shape of an alligator's open jaws. Made from cut timber coated in plaster, this doorway could only be photographed sideways on as it had no corresponding 'other side'. The other side was, in fact, a stage hand operating the hinged door that was the main entrance to the ship.

Both of the main terrestrial sets had to host planned stunt sequences. The brewery was a tall, but none too deep, set with barrels and prop cylinders dotted around. On the right hand side of this set Collins supervised the building of a wall made up of pre-cut sections of wood and Jabolite. This wall was to be the scene of a spectacular collapse as Mordred's men at arms burst through at the end of episode one. But things would not go as planned…

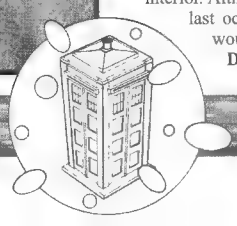
The hotel bar was a conventional arrangement of bought-in props, units and dressings, but the fireplace was specified as having a date inscribed into the 'stonework' of 1684, and many of the glass shelves behind the bar had to be rigged to tip their contents onto the floor when cued.

On location Collins supervised the redressing of Hambleton Old Hall, a privately owned residence, into the Gore Crow Hotel. This operation was easily achieved by erecting lettering above the main portico and by pinning up a few RAC award signs. Wooden trestle tables and umbrellas transformed the terrace into a beer garden.

Ben Aaronovitch's script was deliberately vague about the date and setting of this serial, other than it was in the near future, hence the specially made road signs showing distances in kilometres and prop coins indicating the (expensive) price of a pint that would not leave much change from a £5 coin.

Also on Design's supervision list was hiring all the motor vehicles needed. A variety of military trucks, transporters and radio vans, two Land Rovers – one green with aerials and UNIT symbols added, and one blue bearing the legend 'Carbury Trust' – a Citroen 2CV, Bessie and a Bell-Huey Jet Ranger helicopter hired for just four hours.

One other set Martin Collins had to supervise was the TARDIS interior. Although no-one knew it at the time, this would be the last occasion where the famous TARDIS console room would be erected for an all-British production of **Doctor Who**, at least as drama!



Make-Up

Although Make-up had the least demanding role on BATTLEFIELD, its presence was significant thanks to the need for a lot of hair design. Harking back to THE CURSE OF FENRIC, a suggestion had been made then to give Sophie Aldred's very fine hair more body by the addition of hair extensions. A pair of snoods that entirely matched her natural colouring was painstakingly crocheted for that story, but their length went largely unnoticed due to them being tucked into a bobbed hair net. At the end of production the snoods were handed on to Juliet Mayer who decided to weave them into a ponytail for this next story.

Fixing these extensions in place was a key priority for Mayer and for Sophie Aldred's own Make-up assistant, Renata Strickland-Loeb. They knew that at least one scene would require Ace to be totally submerged, and after so much had been spent on these hairpieces it was important they not get lost in the reservoir. Long wigs were also needed; a coppery-bonze one for Morgaine, flaxen locks for Ancelyn and a straggly dark mop for Mordred.

Other extras required included a set of extra-long fingernails for Jean Marsh's character, plus a similar length set of nails sent to Visual Effects to help with construction of the Destroyer.

Most precious of all, in terms of its historic importance, would have been the provision of a moustache for Brigadier Lethbridge-Stewart. However, in honour of the sacrifice he had made in giving his theatre role opposite Anthony Hopkins, Nicholas Courtney took time, in the weeks before shooting started, to grow his own suitably salt and pepper coloured 'tash.

Visual Effects

Notionally the first person to be employed from Effects on BATTLEFIELD, Mike Tucker did quite a bit of preliminary design work before being reallocated to THE CURSE OF FENRIC. Among these were sketches for very chunky-barrelled pistols for the knights, capable of firing multiple flash charges without needing a reload, a version of the Excalibur sword with a mantle of taloned claws surrounding its hilt, a design for the bio-mechanical spaceship that was based on a crab shell, and a prototype of The Destroyer. Tucker's concept followed the idea of *'The Thing* in John Carpenter's eponymous Seventies film; a large jawed alien with spindly limbs and a somewhat fluid body shape that fitted with the idea of it erupting from its chained, humanoid-looking host.

Following the switch-around, BATTLEFIELD's new Effects Designer, Dave Bezkorowajny, elected to go with his own ideas, but Mike Tucker's production drawing and maquette of the Destroyer eventually inspired a shape-changing alien that appeared in the **Red Dwarf** episode, TERRORFORM. Tucker did contribute one prop to the programme. Ace's can of Nitro-9, with its clockwork-operated timer, was built for THE CURSE OF FENRIC, but after it accidentally got broken on location, close-up shots of the can were dropped. So its screen debut was not until this story.

A modified crab design was used for the bio-mechanical ship, and realised using hull sections made from vacuum-formed plastic and fibreglass. Around this time the Visual Effects Department was road-testing a new paint-spray device that gave surfaces a pebble-dashed look. This proved perfect for giving the ship a coral-like exterior. Another version of the ship was modelled in wax for its pyrotechnic destruction in part four.

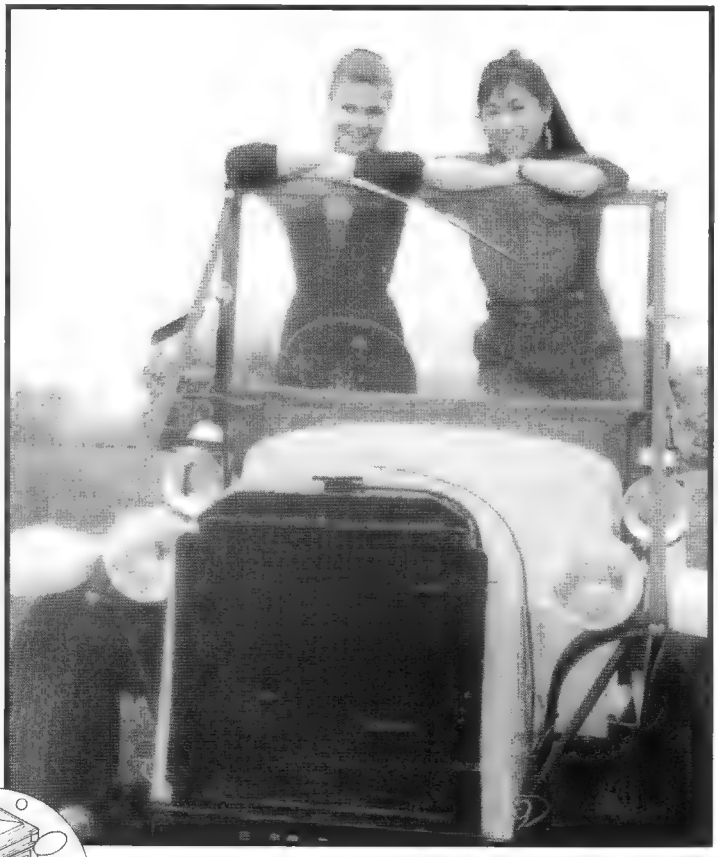
By way of achieving a cost-saving, Michael Kerrigan ruled against shooting the model on film, opting to record its scenes in the studio using video cameras. Instead of submerging the miniature, the model set was positioned behind a narrow fish tank filled with water and beneath another tank through which coloured lights were slowly pulsed. It was very similar to the technique Gerry Anderson had pioneered a quarter of a century earlier with **Stingray**. Even the air bubbles, seen as the outer hatch is opened for Ace's escape, were achieved the same way; being a matted on effect added in post-production. The wax model was substituted for the explosion shot, wax being a substance less likely to cause injury in the confines of an electronic studio.

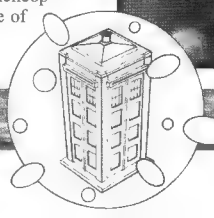
The two space-borne knights were also models more precisely they were Action Man toy figures dressed in scaled down replicas of Mordred and Ancelyn's armour. The complex nature of their shots ruled out recording them in the studio, so it was agreed they would be furnished for the Gallery session in the Video Effects Workshop. One other toy furnished for this show was a battery-powered Zoid, a beetle-like collectible that, with a few modifications, became the animated unit of coinage with which the Doctor attempts to buy a round in the Gore Crow Hotel bar.

Budget was set aside for the hire of a helicopter, but Effects work was needed to accomplish its destruction. The smoke trail was provided via an electrically fired smoke canister fitted to the real helicopter's fuselage, the detonator for which would be fired by the pilot on cue. The burning hulk of the downed helicopter was no more than a fibreglass replica of one side of the hull. Unfortunately Dave Bezkorowajny was advised incorrectly about the make of the helicopter being hired, so his prop hull was based on a Westland aircraft instead.

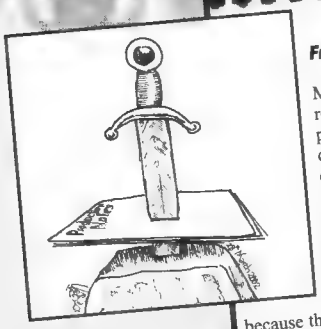
Effects Assistant John Savage built most of the hand-held weaponry used by the knights, including their grenades, pistols rifle guns and Ancelyn's lance-like sniper's gun. The firing mechanisms, that enabled each gun to fire once before a reload, were fitted into stock barrels John Savage had in stock at Western Avenue. The guns' stocks and trigger housings were specially made from carved perspex with recesses added to incorporate a safety switch that would prevent the weapons being fired accidentally.

One extra for long-time viewers was sight of Bessie's superdrive mechanism. First mentioned in THE TIME MONSTER the device unfurled in BATTLEFIELD was a small, rounded prop, silver with an LED display and a joystick, that could be magnetically clamped to Bessie's superstructure.





Production Diary



Friday 28 April 1989 ***Acton Credits***

Michael Kerrigan gets a little beginner's luck as rehearsals get off to a start earlier than planned. The previous production, THE CURSE OF FENRIC had been due to follow a fortnight of OB work with a three-day studio block. However, Nick Mallett's crew, armed with lightweight OB cameras, were so successful in finding everything they needed on location that they were able to cancel their studio sessions. The budget liberated by Mallett's judicious planning benefits Kerrigan who is able to book and pay for more rehearsal time. This he feels is justified because the scripts have been significantly amended by Cartmel and Aaronovitch since the last 'official' updates were distributed after 28 March.

Sophie Aldred and Sylvester McCoy, refreshed after a seven day break, arrive at Room 201 in the Acton Rehearsal Block to greet everyone else from the production for the formal script read through. For most people this is their first chance to compare thoughts about the show. The exceptions are Nicholas Courtney and Sylvester McCoy. Some time earlier John Nathan-Turner arranged a meeting between the two at his favourite pub on Shepherds Bush Green, ostensibly to 'break the ice', even though McCoy and Courtney had already met at various conventions. According to anecdotal reports the pair hit it off straight away after McCoy greeted the Brigadier with a smart military salute.

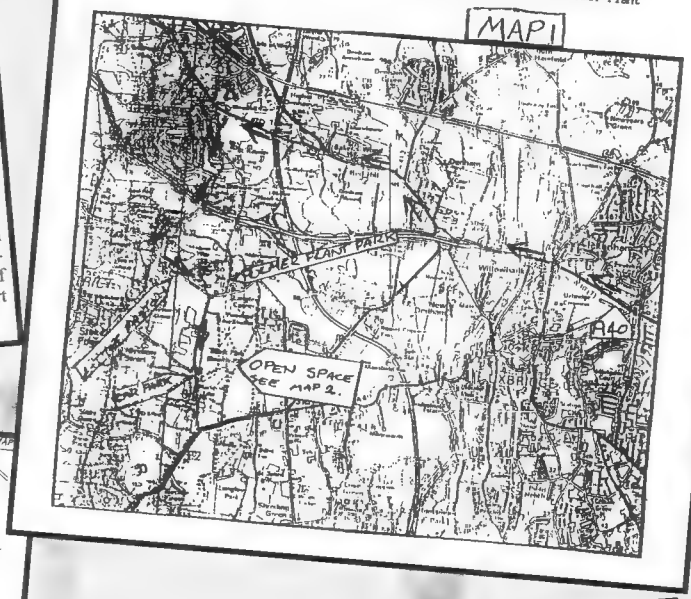
DIRECTIONS TO LOCATION - DAY ONE

From West London.

Take the A40 Westbound. At the Major road works just before the M40, go straight on until then take the first slip road to the left signposted A40. There is a large two way roundabout at the end of the slip road. Turn Right following A40 until GERRARDS CROSS. There is a mini roundabout where you turn right staying on A40. Go through DENHAM, past Fina petrol station on the left and over bridge crossing M25. About 1 mile further on, Turn Left to FULMER (French Horn Pub on corner). Go straight on crossing bridge over M40 and through FULMER. About ¼ mile further on, Turn left to IVER HEATH. OB Vehicles only - The Brigadiers' house is called Little Paston and is about ¼ mile on the right. Other vehicles - 2 miles on. Turn Right to GEORGE GREEN and SLOUGH (Black Park Road). At the end, Turn left and the Car Park is immediately on the left.

From Car Park to Fulmer Plant Park.

Turn Right out of Car Park and immediately Right again into Black Park Road. At the end, Turn Right and then First Left into Cherry Tree Lane. Fulmer Plant Park is 200yds on the left.



MONDAY, 15TH MAY, 1989

TRANSPORT: Unit cars, 4 local minibus for S.A.s

DESIGN, PROPS, & EFFECTS: 2 men to camera

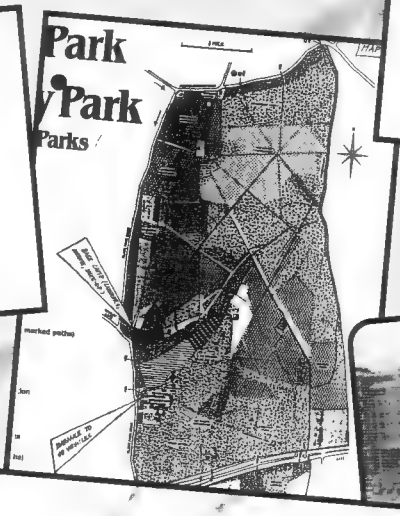
VISUAL EFFECTS: Futuristic guns.

CATERERS: 07.30 Breakfast
10.30 Coffee
13.00 Lunch
For approx. 75 people.

CATERING HIRE: Ready for 07.30

TECH - RTOS: Motorolas.

TRAVEL ARRANGEMENTS: The whole unit to travel back to London after lunch.

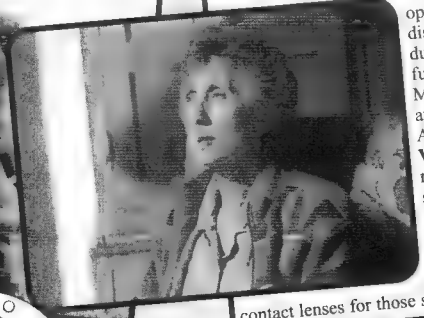


Saturday 29 April to Thursday 4 May 1989

BETA the devil you know...

The Director begins pacing his cast through a week's worth of rehearsals for the lengthy OB shoot even as, over in Television Centre, pay talks between the National Union of Journalists (the NUJ), the Broadcasting and Entertainments Trade Alliance (BETA) and the BBC begin to break down. This brings into immediate propect the threat of severe industrial action, triggered by changes caused by the spread of Electronic News Gathering. Just as lightweight video cameras have made location OB shooting much more flexible than before, ENG has made the old arrangements for news coverage obsolete, with predictable results as old pay scales are renegotiated to take new working conditions into account.

Over the weekend news programmes are the first to be hit as well as some current affairs production. Rehearsals for BATTLEFIELD continue unaffected and Kerrigan finds he has a very happy cast to working with. At one point someone slips down to the main foyer and rearranges the letters of the Director's name on the appointments chart to read 'Michael Kerrygold'.



As rehearsals continue there are opportunities for some of the artists to disappear and attend fittings and other duties. Sylvester McCoy travels the furthest, specifically to BBC Manchester on Monday 1 May to attend a live broadcast of **Open Air**. Asked about his future with **Doctor Who**, McCoy confirms he is happy now to commit to doing a fourth season in 1990...

June Bland has a pressing appointment too on Thursday 4 May. She had to attend a specialist optician in Earls Court to be fitted with mother of pearl contact lenses for those scenes where she is meant to be blind.

Saturday 5 May 1989

Chopper squad

Friday was a day off for the cast but not so for the production crew and stage hands involved in preparing a very busy and complex day of shooting where timing will be of paramount importance. Three locations will be covered today, all of them in Buckinghamshire but with a good few miles between them.

The first location is Fulmer Plant Park, a commercial garden centre a few miles from the A40. Only a two-man portable OB camera unit is needed here as the only scene scheduled is the very first sequence in episode one as the Lethbridge-Stewarts potter around carrying a pear tree. Two other supporting artists are in attendance for the 08:30 start, playing another husband and wife out looking for shrubs.

Once these scenes are recorded Kerrigan, Courtney, Angela Douglas, the OB team and the pear tree prop are bundled into cars and driven to the show's primary location today, Little Paston, a mock-Tudor mansion owned privately by the Allen family. Most of the OB trucks are there already and scenery crews have been preparing the lawn with garden furniture and a shrubbery with some evidence of gardening activity. Another prop has been carefully unloaded from its transporter and parked to one side: the Doctor's car, Bessie.

The weather is warm and clear with generally blue skies as Nicholas Courtney dons gardening gloves for the scene where the Brigadier is planting his newly bought pear tree as Doris brings him the phone.

A recording pause follows before the two scenes that will all but close the serial; the reunion party scene in the back garden between the Brigadier, Ancelyn and the Doctor, and the grand finale as the women set off in Bessie, leaving their men to do the cooking and gardening! Afterwards photo-opportunities are seized around lunch-time as everyone tries to get themselves pictured with Bessie. Sophie Aldred realises a long-cherished dream when she is allowed to take a turn in the driving seat.

Meanwhile everyone is on alert as word comes through on the unit's radio that the helicopter is on its way from Fairoaks Airport near Woking. The BBC has paid for four hours' worth of hire time, including two landings and take-offs so everything must go right first time where possible. Doris and her now uniformed Brigadier play out their episode one farewell scene together before the aircraft's arrival.

Guided by radio the Huey Jetranger executes a couple of orbits of the house before slowly descending to touchdown. For some shots of the cockpit the real pilot wears Lavel's jacket and cap while for close-ups of the Brigadier clambering aboard, Dorota Rae takes the pilot's seat.

No passengers are aboard as the helicopter lifts off and flies a few miles south to a prepared clearing in Black Park, Iver Heath where it lands to await the arrival, by car, of Courtney and Rae.

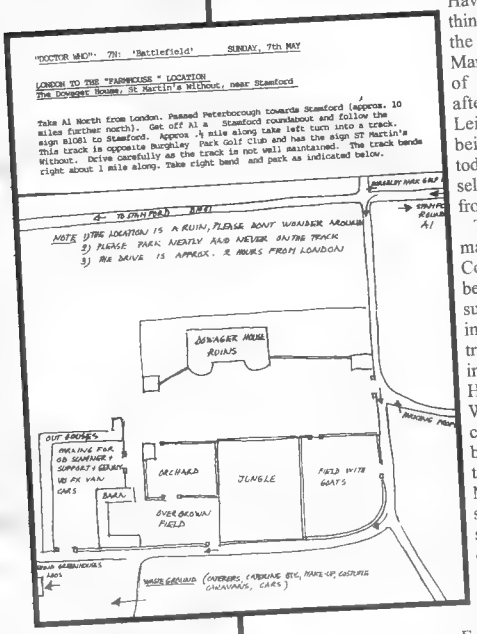
All of their scenes for episodes one and two are recorded using one small OB camera rigidly mounted inside the cockpit with a wide-angle lens, and another outside. The engines are turned off so the helicopter's rotor blade noise will be dubbed on from a Grams disc during editing. To simulate night flying the helicopter's for'ard section is moved inside a blackout tent. A bank of small, orange lamps, some of them with flashing bulbs, are switched on so that reflections on the actors' faces will suggest a glow from the instruments.

Once all these scenes are over the helicopter lifts off once more, fitted with its trigger activated smoke canister. A few more orbits of the park are requested before Michael Kerrigan asks for the smoke to be released. The pilot obliges by juggling the controls to make the helicopter weave from side to side before it drops out of view behind a line of trees. There will be no actual shot of the crash, so once this manoeuvre is done to the Director's satisfaction, the pilot heads back to Woking. Day one is in the can.

Sunday 7 May 1989

Rutland Weekend Television

Having assured himself that everything had been set up properly at the Buckinghamshire locations, Martin Collins spent the remainder of Saturday morning and early afternoon driving up to Leicestershire to survey work being done in preparation for today's shooting at the farmhouse selected for the Brigadier's confrontation with the Destroyer.


"DOCTOR WHO" 7N: 'Battlefield' SUNDAY, 7th MAY
LONDON TO THE "FARMHOUSE" LOCATION
The Dowager House, St Martin's Without, near Stamford
Take A1 North from London. Passed Peterborough towards Stamford (approx. 10 miles further north). Get off A1 at Stamford roundabout and follow the sign A1081 to Stamford. Approx ¼ mile along take left turn into a track. This track is opposite Burghley Park Golf Club and has the sign ST Martin's Without. Drive carefully as the track is not well maintained. The track bends right about 1 mile along. Take right bend and park as indicated below.
TO STAMFORD
NOTE 1) THE LOCATION IS A RUIN, PLEASE DON'T WANDER AROUND
2) PLEASE PARK NEATLY AND NEVER ON THE TRACK
3) THE DRIVE IS APPROX. ½ HOURS FROM LONDON
DOWAGER HOUSE RUINS
OUT BUILDINGS
ORCHARD
JUNGLE
FIELD WITH GOATS
BARN
OVERGROWN FIELD
MAKE GROUND (CATERERS, CATERING ETC, MAKE-UP, COSTUME CHANGING, CARS)

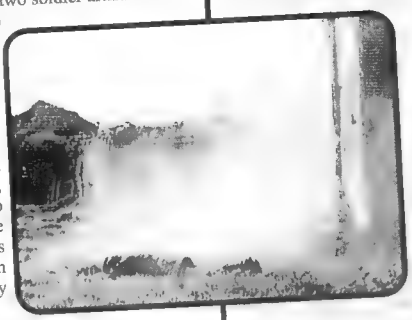
The site itself is just opposite the main gates of Burghley Golf Course and was the last location to be scouted by PA June Collins after suitable ruined farmhouses proved impossible to find during her first trawl of the area. Once a functioning country estate, the Dowager House building at St Martins Without near Stamford is now a crumbling ruin, its outbuildings, barns and fields merely leased out to other farmers in the area. Nevertheless it is still an impressive structure, if not necessarily a stereotypical farmhouse, and a declared Grade 1 listed building. As such there are restrictions on what the BBC unit can do here, notably in the area of explosions.

Essentially the problem for Dave Bezkorowajny is that he cannot set off any explosive charges in or around Dowager House due to its fragile state. This gives him a perfect first opportunity to try out his strategy of 'on the run' effects shooting, whereby a set of pyrotechnic mortars is kept permanently primed aboard the Effects wagon. The tactic will be to select a suitable site, dig holes and bed in the mortars during breaks or set-up time, and do the bangs with a second unit camera during ad-hoc gaps in the schedule.

Given today's roster, plus the imposed restrictions, Bezkorowajny chooses a flat, featureless bit of wasteland to do a couple of explosions in close-up. These, he agrees with Kerrigan, will be matted electronically onto OB establishing shots of the farmhouse during post-production. A plain coloured canvass is erected behind the mortars to help Dave Chapman matte out any background during the video effects session.

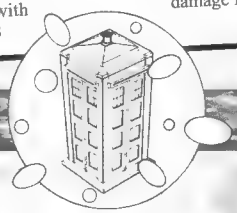
The farmhouse establishing shots, some of them recorded with a day-for-night treatment, are taped during the morning while the actors are travelling up to the location to meet a 14:00 start of shooting deadline. Only four characters are needed today; the Doctor, Ace, the Brigadier and Mordred, plus two non-speaking UNIT soldiers, and everything on the live-action roster is for episode four.

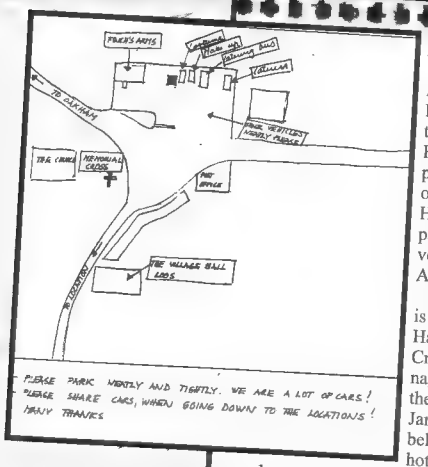
The short scene of Mordred escaping UNIT's clutches is done first so that Christopher Bowen and the two soldier artists can be released first. Bowen is now free to make his way to the hotel in Oakham, The Crown, where he will rendezvous with the rest of the cast and production staff needed this week.



All the remaining 'farmhouse' exterior scenes for episode four, bar one, are taped next in sequence. Although he is not allowed to cause explosions, Dave Bezkorowajny is able to rig up and ignite several controlled fires in the courtyard to go with the Brigadier's return from the dead. Make-up from Juliet Mayer gives Courtney a suitably smouldered look…

The last scene before an estimated 18:00 wrap is the explosion within the 'farmhouse' that hurls the Brigadier through a window. Stunt arranger Alf Joint doubles for Courtney for the dive, which involves him bouncing from a trampette inside the ruin, through the window frame and onto a pile of safety mattresses. The stunt must also be timed with an explosion effect. The explosion is achieved using an air mortar; a device that, on ignition, blasts a pulse of air through a constricting tube with enough force to blow apart bags of prop debris and powder positioned in front of it. There is no bang as such, but the noise of the air blast is loud enough to warrant issuing ear plugs to any onlookers. To everyone's relief the stunt goes perfectly first time and no damage is inflicted on the building.





Monday 8 May 1989

Knights inn fight settin'

After a reception party at the Crown Hotel the night before, it's back to work this morning at a new location, Hambleton Old Hall on the banks of the picturesque Rutland Water Reservoir owned by Anglia Water. Hambleton Old Hall is a private residence with limited parking facilities, so base location for all vehicles today is the nearby Finch's Arms and the village hall.

First job of the day for Martin Collins is to supervise transforming the Old Hall's exterior and gardens into the Gore Crow Hotel through the addition of signage and garden furniture. So effective is the transformation that, allegedly, when James Ellis arrives mid-morning, he believes the building to be a genuine hotel. Finding a door open he takes a wander round the house only to be surprised by the owner as he pauses to inspect one of the bedrooms.

The first hour of shooting belongs solely to Ace, Shou Yuing and latterly the Doctor; the girls are out in the back garden, sipping their drinks while Ace recalls the explosive demolition of her school's art room, just as a knight's grenade hits the village brewery. Next, joined by Bambera and Ancelyn, material for part two is recorded as the Knight Commander and the new Brigadier engage in fisticuffs. For this scene Bambera is carrying a pistol. In the preceding studio scene (that will be recorded in a few week's time) her weapon is a sub-machine gun. It is a continuity error that will require some redress in the studio.

Moving round to the front of the house Michael Kerrigan shoots the episode one sequence of Shou Yuing watching the arrival of the UNIT command land rover ferrying Ace, the Doctor and Bambera, and then of Bambera walking up to the hotel as Peter Warmsly's car pulls up. Finally he tapes the commandeering of Shou Yuing's Citroen by the Brigadier for episode two.

By now Collins' scenic crew has rearranged the garden with broken furniture depicting the aftermath of Ancelyn's tussle with Bambera. Cameras roll as the Doctor follows the trail of debris back to the hotel.

After lunch cast and crew reassemble in the front driveway which is now littered with UNIT vehicles and troops. All the hotel evacuation scenes for episode three are taped now using script pages that have only recently been heavily amended. Changes include substituting a Land Rover for a helicopter and the addition of lines demonstrating the Doctor's (apparently new) powers of implanting suggestions subliminally in the minds of others. These scenes feature the Doctor's reunion with Bessie, with Effects providing the smoking tyre tracks left on the roadway as the car takes off.

Leaving a second unit camera to handle pick-up shots of Ace and Shou Yuing avoiding evacuation, Kerrigan and his team concentrate on the last scene of the day; the Doctor, Mordred and the Brigadier arriving back at the hotel in Bessie, in time to witness its fiery gutting by the Destroyer. The explosions are achieved using 'woofer' mortars that blast out cones of burning debris, while smoke guns create a swirling fog around an area bathed in green light from giant arc lamps. Kerrigan carefully shoots close-ups and tight-angles to hide the lack of actual damage to the house. They don't want to upset the owner twice in one day!

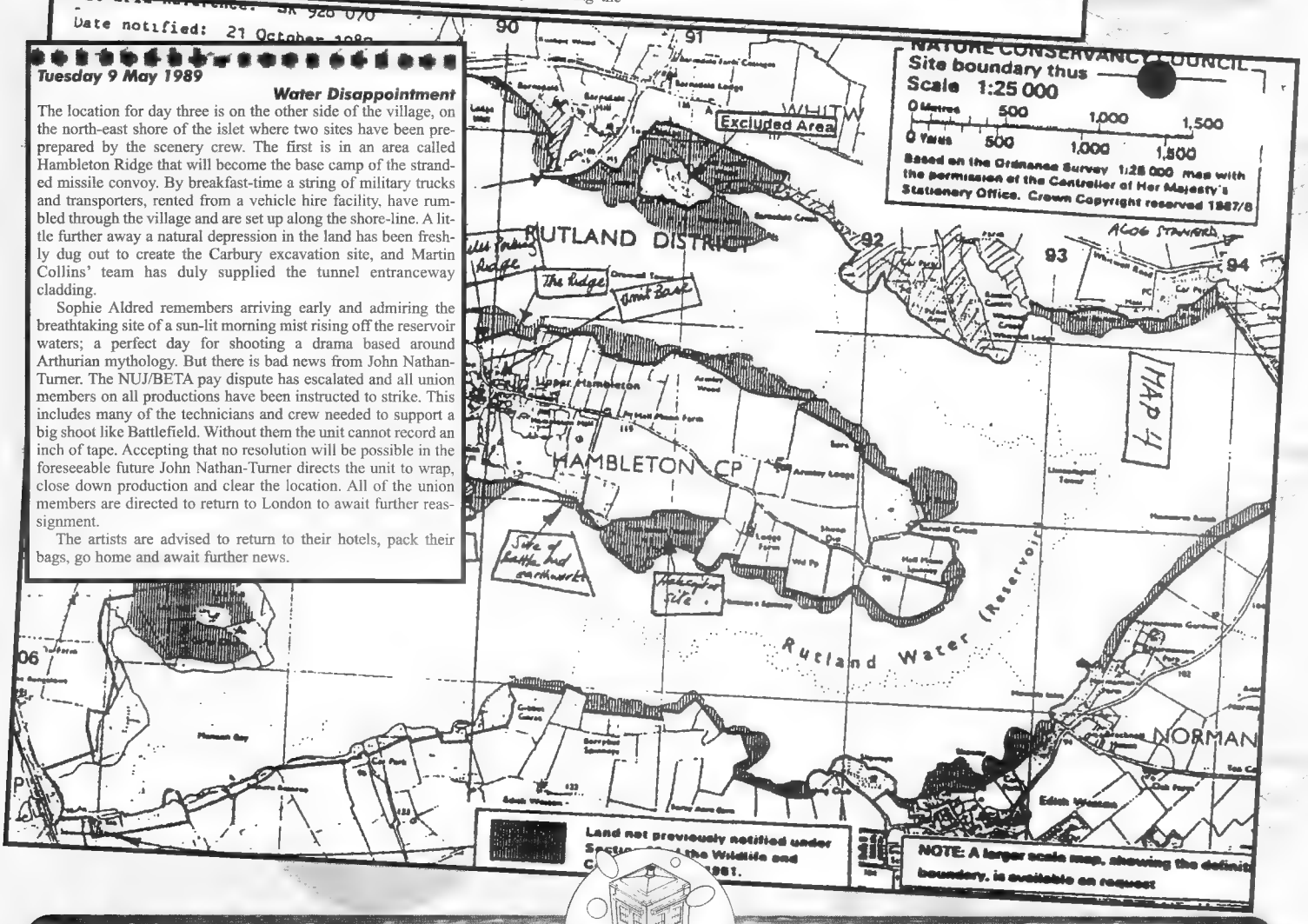
Tuesday 9 May 1989

Water Disappointment

The location for day three is on the other side of the village, on the north-east shore of the islet where two sites have been pre-prepared by the scenery crew. The first is in an area called Hambleton Ridge that will become the base camp of the stranded missile convoy. By breakfast-time a string of military trucks and transporters, rented from a vehicle hire facility, have rumbled through the village and are set up along the shore-line. A little further away a natural depression in the land has been freshly dug out to create the Carbury excavation site, and Martin Collins' team has duly supplied the tunnel entranceway cladding.

Sophie Aldred remembers arriving early and admiring the breathtaking site of a sun-lit morning mist rising off the reservoir waters; a perfect day for shooting a drama based around Arthurian mythology. But there is bad news from John Nathan-Turner. The NUJ/BETA pay dispute has escalated and all union members on all productions have been instructed to strike. This includes many of the technicians and crew needed to support a big shoot like Battlefield. Without them the unit cannot record an inch of tape. Accepting that no resolution will be possible in the foreseeable future John Nathan-Turner directs the unit to wrap, close down production and clear the location. All of the union members are directed to return to London to await further reassignment.

The artists are advised to return to their hotels, pack their bags, go home and await further news.


Date notified: 21 October 198
NATURE CONSERVANCY COUNCIL
Site boundary thus
Scale 1:25 000
0 Metres 500 1,000 1,500
0 Yards 500 1,000 1,500
Based on the Ordnance Survey 1:25 000 map with the permission of the Controller of Her Majesty's Stationery Office. Crown Copyright reserved 1987/8
Excluded Area
RUTLAND DISTRICT
The Ridge
Upper Hambleton
HAMBLETON CP
Site of Battle and Earthworks
Hambleton Site
Rutland Water (Reservoir)
NORMAN
MAP 4
90
91
92
93
94
Land not previously notified under Section ... the Wildlife and ... 1981.
NOTE: A larger scale map, showing the definit... boundary, is available on request

BBC ONE
NORMAL SERVICE WILL BE RESUMED AS SOON AS POSSIBLE

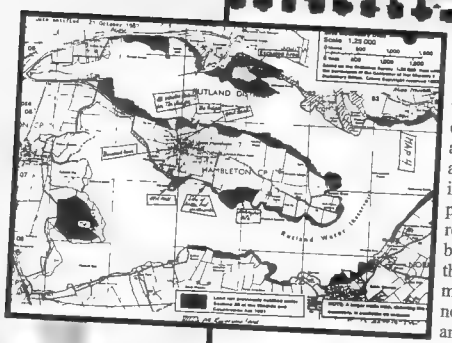
Wednesday 10 May 1989
More Dread and No More Gain

There is little anyone can do during the strike except make continually changing plans for what might happen if the dispute is settled by Wednesday, Thursday, etceteras. As far as **Doctor Who** is concerned there is no direct impact on its budget yet. BBC productions operate an internal insurance system against losses caused due to industrial action, so none of the costs incurred by such situations as changing hotel reservations, rebooking hired vehicles and artists' retainer fees takes money extraneously from the production office's coffers. The only minor inconvenience is that some of the artists and crew will have to move hotels next week due to prior bookings at The Crown.

From John Nathan-Turner and Michael Kerrigan's perspective their expectation is to pick up the OB recording diary from where it left off, moving the schedule of lost days back to the end of the diary and making them up then.. The only major concern on Kerrigan's shoulders is the loss of valuable studio rehearsal time. For the present everyone is told not to rearrange studio dates unless strike impact becomes critical.

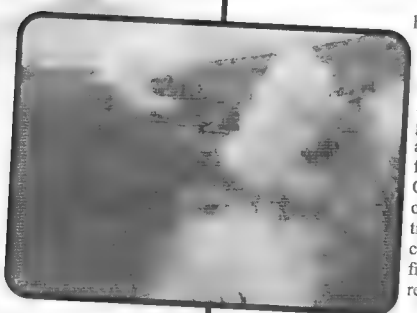
Wednesday is a washout, both from the point of view of recording and as far as the weather is concerned. That afternoon news comes through that settlement talks are on again and that agreement to suspend further industrial action has been reached. Live programmes such as **The Nine O'clock News** resume that evening and department Producers are advised to expect their teams back to work as usual on Thursday.

Wednesday evening is spent by the **Doctor Who** production office hastily phoning around getting everything prepared for a resumption of shooting tomorrow. There are transport and support facilities to be arranged, artists' travel details to sort out, some props and rented items to be delivered on time, and hotel rooms to be confirmed.



Thursday 11 May 1989
Making up for late knights

Most of the artists did manage to travel back up to Rutland yesterday evening. This is important as today's action features the largest cast assembly of the story. 26 non-speaking actors, including three stuntmen plus armourer Ken Bond, are required on site to conduct the main batle between UNIT and the knights that will underscore the fifteen or more scenes Michael Kerrigan needs to get taped between 08:30 and 18:00.



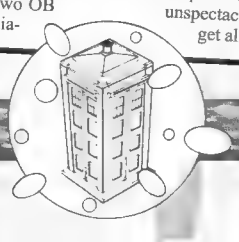
Yesterday's bad weather has left the area around the convoy of military trucks treacherous and soggy underfoot, and as skies continue to be leaden there is an ever-present risk of more heavy rain. Against this background Dave Bezkorowajny, Alf Joint and Ken Bond have a lot to do preparing for each scene that features fighting. Camera positions have to be plotted precisely, mattresses and trampettes positioned out of view or screened by vehicles, explosive mortars to be set up in far from ideal ground, and artists to be rehearsed in sword duelling.

The fibreglass and vacuum-formed armour presents some problems too, though fortunately rust is not one of them. The ground underfoot is very slippery and any falls suffered by the actors risk fracturing these lightweight suits, occasioning more delays while gaffer-tape repairs are made and shots are restaged.

Michael Kerrigan tries to split the services of his two OB cameramen wherever possible; taking one to cover dialogue-based scenes with his principle cast, while leaving the other in place for set-piece action shots. There are benefits and penalties attached to this scheme. Theoretically twice the amount of material can be prepared and shot simultaneously, especially as John Nathan-Turner is accomplished at second unit taping. The drawback is that any scene can either be shot just once from one camera angle, or must be shot several times to get different POVs.

Looking at what he can achieve today under very adverse conditions, the Director asks Dave Bezkorowajny to scale down the number of special effects explosions. Freed from worrying about including these with every battle sequence means he can get more shots and more angles from his stunt performers. Kerrigan does agree to let Bezkorowajny do some close-up shots of guns being fired by members of the Effects crew wearing bits of costume in between principle photography, but not today.

There are occasional enforced breaks during heavy showers of rain, and both costume and make-up assistants are kept very busy with hot hairdryers, drying out damp clothes and matted hair. At no point are they busier than after one scene where many of the extras have played dead, lying on cardboard sheets around the field. An extra take is needed after Sylvester McCoy accidentally drives Bessie over a deep rut and manages to dislodge the spare wheel from its mounting. But overall good if unspectacular progress is made and Kerrigan is able to get all his scheduled scenes in the can by wrap-time.



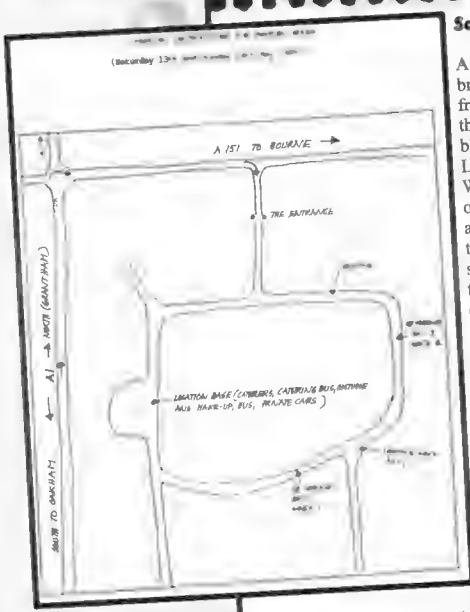
Friday 12 May 1989

Seaside Rendezvous

On plan this is the unit's day off. Rather than risk upsetting everyone's plans and altering all the booking arrangements, Kerrigan and Nathan-Turner opt to retain today as a holiday for cast and crew. This proves just as well as the weather continues to be truly awful.

With nothing else to do but wait for his mobile phone to ring from the office in London, John Nathan-Turner organises a day out for some of the principle cast at Skegness. Borrowing one of the unit's Renault Espace people movers he joins Sylvester McCoy, Nicholas Courtney and others for an English day at the seaside -- in pouring rain. Nicholas Courtney recalls it as a day of bingo, ice creams and 'kiss me quick' hats, once the resort's pubs have closed for the afternoon.

For once Sophie Aldred is not sad about missing out on this 'fun'. Having had nearly three days at home she is happy to stay dry and warm in her car during the drive back to Rutland this afternoon.


A151 TO BOURNE
THE RAITHANGE
A1 → NORTH (GRANTHAM)
SOUTH TO OAKHAM
LOCATION BASE (CATERERS, CATERING BUS, MAKE-UP BUS, MAKE-UP BUS, PRIVATE CARS)

Saturday 13 May 1989

Wood Work

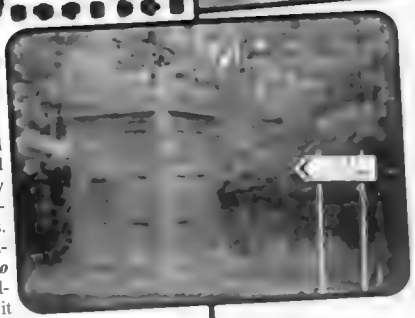
A very early start for everyone as breakfast is being served at 07:30 from a catering van parked nearly thirty miles from Oakham, accessible only after a trek up the A1 to Lincolnshire. A section of Twyford Woods is today's location, an area of parkland which the BBC has agreed sole usage of throughout this weekend. The woods have a system of roads running through that makes them perfect for many of today's scenes featuring driving.

There are 25 scenes to do today so it makes sense operating two units simultaneously, particularly as so many sequences will rely on cameras being clamped to fixed mounts on the vehicles, thereby limiting opportunities for any artistic direction Kerrigan's AM finds to include shooting all the episode one scenes around where the TARDIS has landed, including interior sequences aboard Peter Warmsly's Range Rover. John Nathan-Turner's role will be to direct second unit footage inside either of the two cars.

As well as the police box prop Martin Collins' team has also erected the fake road sign, measured in kilometres. Weather today is direct and much brighter but this in turn causes some unforeseen technical problems as reflections from the vehicles' windscreens and windows ruin many takes. Aboard the Producer's vehicle, packed with three actors, a sound recordist and Nathan-Turner himself, things get really bad once a spate of giggling erupts following numerous botched takes. According to the Producer's own memoirs published in ***Doctor Who Magazine***, the cheer that goes up following the good take is so loud that it ruins a scene being taped by the main unit hundreds of yards away.

Lunch gives Dave Bezkorowajny a chance to prepare the area around the TARDIS with mortar charges ready for this afternoon's battle scenes.

Nathan-Turner's second unit conducts two scenes this afternoon; Bambera's yomp through the woods with Ancelyn where she threatens to break his nose, and Husak's discovery of the crashed Citroen but with no signs of its passengers. Back near the TARDIS Michael Kerrigan directs the grey knights' ambush of Ancelyn and their attempt to kill him with a high-explosive grenade. A stuntman doubles for Marcus Gilbert as Ancelyn makes a spectacular dive for cover



Sunday 14 May 1989

Stop Major, Road Ahead

Another fairly heavy day of shooting with sixteen sequences to be captured by the main unit, all destined for episode three. The very first scene of the day calls for two entirely different POVs of the sequence where the Knight Commander spots the Range Rover carrying the Doctor, Ace, the Brigadier, Warmsly and Shou Yuing from his vantage point atop a hill. Kerrigan's team shoots the action first from hilltop level before trudging back down the hill for the road level pick-ups.

One scene, where the Brigadier deliberately drives head on towards two knights blocking their path, knocking them over, has been rethought to try and save some money. As scripted the sequence calls for two stuntmen, dressed as knights, to be bulldozed by the Range Rover, swerving in a fishtail manoeuvre. Since each stunt triggers a payment, and as three stuntmen would be involved, and as they are all working a Sunday, which incurs an additional fee, the final bill for this one bit of action is potentially quite large. Overnight Kerrigan and Nathan-Turner have remapped the shot so that, now, the camera will be inside the car, pointing forwards but with a forced perspective lens fitted that will give a narrow depth of field to the picture. Objects far away will now look much closer to the car's bonnet, so the scene can be done using two regular supporting artists who will just fall sideways on cue without the Range Rover being anywhere near them. Tight editing and sound effects will do the rest, achieving a cost and a time saving.

This is the way the scene is staged, so the only risky bit of action left is Dave Bezkorowajny triggering the small charge that shatters the (toffee glass) window in the back of the car. Money is saved but not time. Shooting is interrupted when a motorist, who has ignored the diversion signs earlier, tries to steer around the mortar charges set into road and slides his car into a ditch. BBC stage-hands help by towing his car back onto the road, but the irate driver is in no mood to be placated and angrily subjects the unit to a lengthy torrent of verbal abuse before driving on.

The remainder of the ambush is taped, again several times with the camera positioned by the road, mounted into the Citroen and, at one point, into the back of a Range Rover pacing the 2CV while Bambera fires her machine gun at the Men at Arms. Kerrigan's last scene of the day is Ancelyn's sword fight with two grey knights and Bambera forcefully restraining him from giving chase afterwards.

John Nathan-Turner, meanwhile, has been busy elsewhere with the second camera crew. Since 08.30 he has been at Castle Cement's Ketton Works near Stamford with Marcus Gilbert and Christopher Bowen plus one supporting grey knight actor. Their task is to tape Ancelyn's meteoric arrival in episode one, pursued by Mordred and one of his men. There is no dialogue to record as many of these shots will end up as images on Morgaine's globe.

Ancelyn's elegant rise out of the chalk pit in full armour, with a modified visor, is very simply achieved using a prop see-saw. Pushed slowly down by stage-hands at one end, the result at the other cantilevers Ancelyn above a hillock of chalk and into camera view.

Six brief sequences featuring the knights are captured before one of the Effects assistants triggers a mortar explosion in one of the quarry cliffs that signifies Ancelyn's landing and the end of shooting at this location. The Producer's team finishes early afternoon, allowing time for Marcus Gilbert to get back to the main unit at Twyford Woods in time to do his scenes there.

Monday 15 May 1989

Graveyard Records by Church

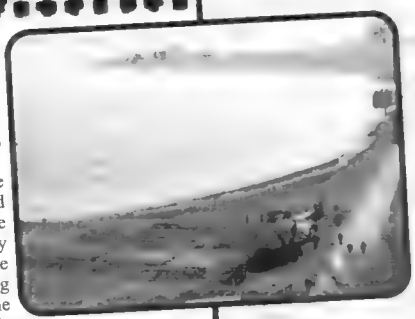
This was to have been a short day for the whole production on what should have been the last day of location taping. However, as the unit will record tomorrow and Wednesday to make up last week's lost days, there is now an afternoon schedule following taping at today's first venue, a memorial cross by the church in Hambleton village. The only speaking cast members needed this morning are Jean Marsh, Nicholas Courtney, Christopher Bowen and Stefan Schwartz playing the Knight Commander. Eleven supporting actors are also in attendance, playing grey knights and Men at Arms.

Recording commences around 08:30 at the memorial cross itself, beginning with Mordred's inspection of the gravestones and leading directly into the Brigadier's first meeting with Morgaine outside the church. The remaining scenes are straightforward as Morgaine conducts the remembrance ceremony before allowing the Brigadier to leave.

Lunch in the village is followed by a trip back to the north shore of the Hambleton islet to start picking up last week's absent scenes. John Nathan-Turner has planned to fill the gap while the technical crews are setting up with a second Press and photo-call and for an hour or so invited journalists and photographers swarm around the assembly of actors and props. Of particular interest is Bessie, and once more Sylvester McCoy is asked to drive it with various passengers but while not wearing his glasses.

The camera teams split again to do various scenes for episodes one and three based around the stranded missile convoy.

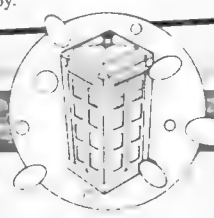
The second unit relocates around the bay to the Barnstable side of the reservoir to capture long shots of the convoy from a hilltop perspective. These will be used variously as establishing shots, binoculars POVs and images on Morgaine's globe.



Kerrigan's main unit stays with the convoy of trucks, co-ordinating second unit taping by mobile phone. Principle photography concentrates on early scenes introducing the characters and the Doctor's arrival at the convoy, bluffing his way aboard the command vehicle using old UNIT passes. There are also some scenes for episode three to tape, including another requirement for him to drive Bessie minus specs. Nicholas Courtney recalls problems getting McCoy to park the vehicle precisely as directed.

With just enough time left Kerrigan's team takes McCoy, Aldred, Bruce, Gilbert and Ellis over to the excavation pit. The area has already been prepared in advance by Dave Bezkorowajny for a big explosion as Ace uses Nitro-9 to make the excavation hole bigger. Once more a forced perspective lens is used to suggest Ace and the Doctor are much closer to the bang when it happens. Mattresses in the foreground give them a safe landing as they dive for cover.

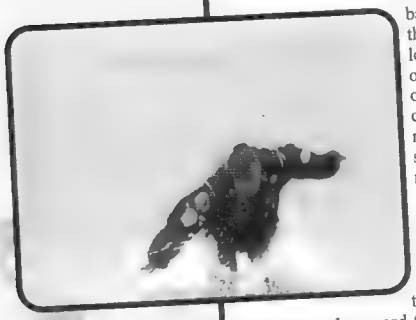
The much bigger hole made by Ace has also been prepared in advance and here the last scenes of the day are performed; Bambera and Ancelyn asking Warmsly where the Doctor has gone, preceded by Warmsly watching as Ace and the Doctor enter the uncovered tunnel. Apparently, for this latter scene, James Ellis ad-libbed some lines from Tennyson's poem 'Morte d'Arthur', feeling that his character would know this work.



Tuesday 16 May 1989
Taking the Plunge

Sophie Aldred's diary ends up with just two words to describe the high point of today's shooting, "The plunge". After nearly a week of delays and deferments Michael Kerrigan is finally ready to shoot scenes in and bordering the lake. The day is cloudy but not grey and mid-May temperatures mean the reservoir is a long way from freezing as costume assistants help Aldred into the diver's wet suit she will wear for most of the morning.

The plunge is scheduled third in today's shot roster, the framing scene beforehand giving Aldred time to wade out into the lake in preparation for her submerging and reappearance holding the Excalibur sword. Planning this one shot has included a visit to the BBC's medical facility at TV Centre beforehand for a course of anti-bacterial pills, but nothing has prepared the young actress for the relative shallowness of water in the reservoir. Instead of an expected steep drop, Aldred wades out nearly 200 yards and is still only chest deep. To ease the problem of recording her dialogue so far away, the sound recordist kits Aldred out with a radio mike, made waterproof by stretching a condom over it!

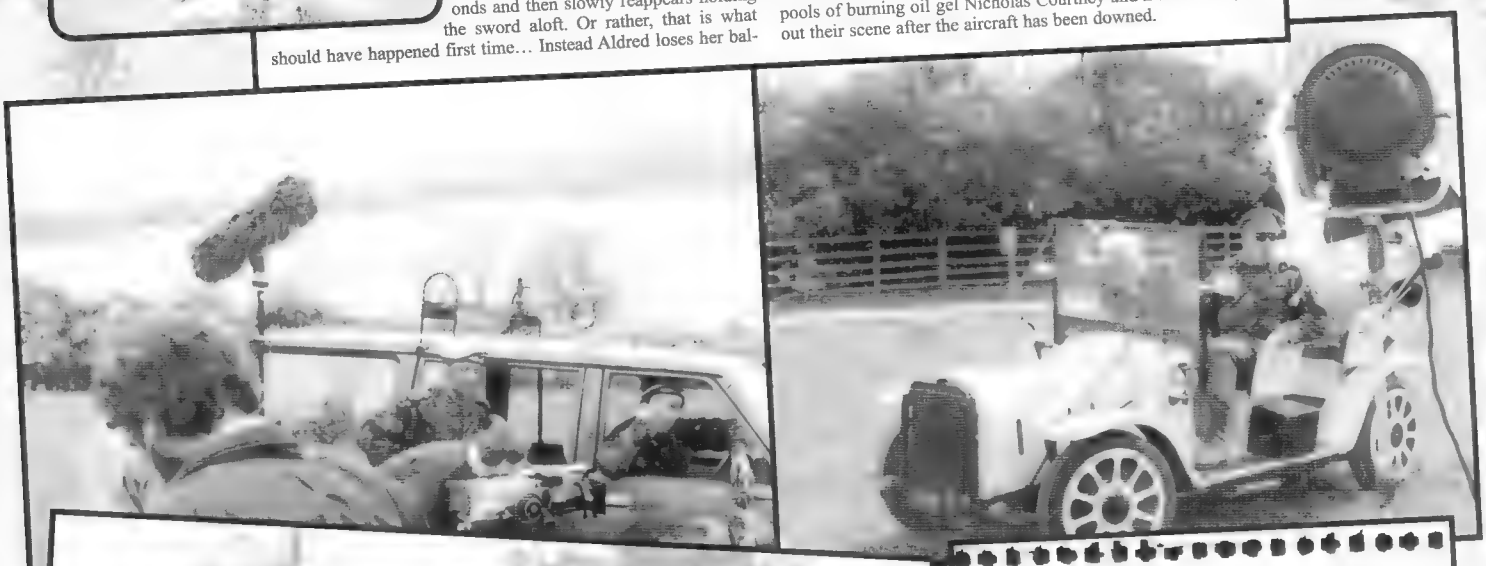


Guided by semaphore signals from the shore Sophie takes a deep breath, crouches underwater, counts five seconds and then slowly reappears holding the sword aloft. Or rather, that is what should have happened first time… Instead Aldred loses her balance on the first take, bringing the sword up at a crooked angle and then falling over as she splutters to the surface. Luckily tape two is a good one, allowing Aldred to be fished out and whisked over to the Costume truck for drying out.

No sooner has Ace departed the water than Dave Bezkorowajny is floating a raft out onto its surface stacked with an array of linked mortar charges primed to go off in a single detonation. This is the destruction of the bio-mechanical ship so the bang will be a big one. Once the raft is out a safe distance, and the camera team along the shoreline has been joined by Nicholas Courtney and a dried out Sophie Aldred, Bezkorowajny presses the button. The explosion is substantial indeed, powerful enough to hurl a large dollop of mud through the air and onto the windscreen of the police car sent to monitor this pyrotechnic stunt. The constables are reportedly not very amused…

Remaining scenes by the lake for episodes four and three are mopped up while, between takes, the Effects crew finally gets permission to 'borrow' the second unit camera for close-ups of guns being fired.

Back towards the trees a scenery crew has been busy excavating part of the shoreline to form a convincing crash site, backed by the timber, plastic and fibre-glass replica of part of the hull of a Westland helicopter. Bolstered by orange lighting, smoke and pools of burning oil gel Nicholas Courtney and Dorota Rae play out their scene after the aircraft has been downed.



Wednesday 17 May 1989
Half Day's Knight

With a lot of time now made up today's effort concentrates almost exclusively on scenes for episode four; the diversionary attack on the convoy by Mordred and his Men at Arms, and scenes at the convoy as Morgaine prepares to unleash nuclear holocaust.

The crew works quickly and efficiently, aware that they are on a half day with the aim of finishing shortly after lunch.

The sword-fight around the convoy is interspersed with replays of scenes taped earlier so that the images can be matted onto Morgaine's globe during post-production.

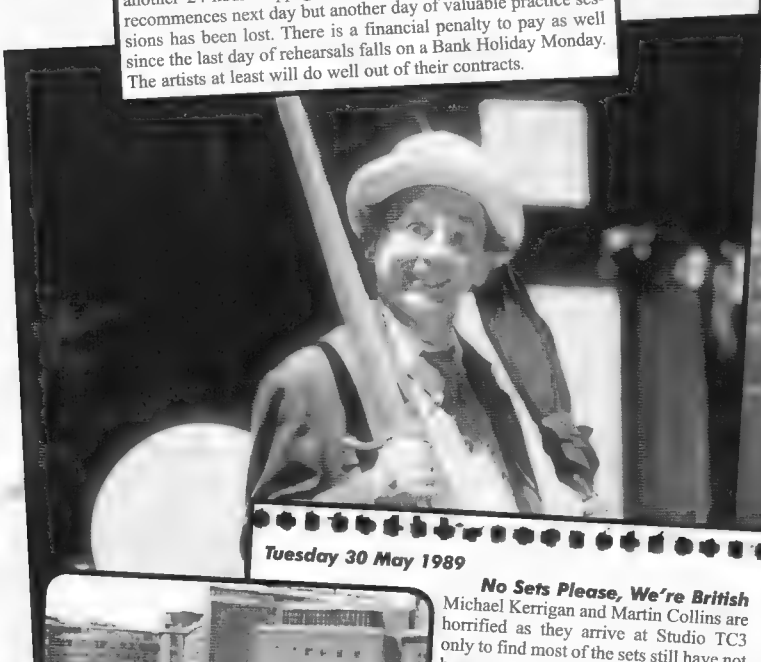
Just over a dozen such scenes are captured, mostly in single takes before Michael Kerrigan calls a wrap to exterior recording on BATTLEFIELD. It has not been a record-breaking location marathon, but the two days lost to industrial action have eaten into rehearsal and technical run-through opportunities, and with only a single studio block on the books the usual opportunity to pick up delayed scenes during a second studio is ominously absent.

Thursday 18 to Monday 29 May 1989

Witch Reports

Up to room 403 at Acton for cast and crew members assembling to rehearse for studio taping. The full speaking cast is present aside from Angela Douglas (Doris), Stefan Schwartz (Knight Commander) and Paul Tomany (Husak) whose talents were only needed on location.

Rehearsals do not go entirely to plan either. On Friday 26 May no rehearsals are possible as the BETA trade union stages another 24-hour stoppage in pursuit of their pay claim. Work recommences next day but another day of valuable practice sessions has been lost. There is a financial penalty to pay as well since the last day of rehearsals falls on a Bank Holiday Monday. The artists at least will do well out of their contracts.

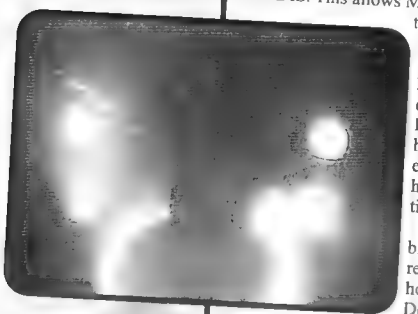


Tuesday 30 May 1989

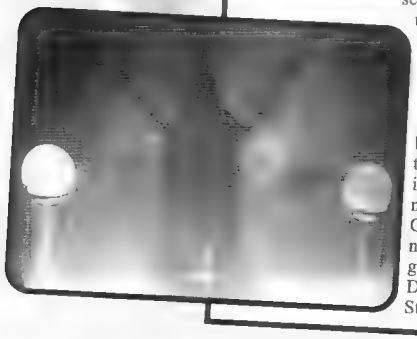
No Sets Please, We're British

Michael Kerrigan and Martin Collins are horrified as they arrive at Studio TC3 only to find most of the sets still have not been erected. The reason is the strike that hit all support departments on Friday. That was the day when all the scenery sections, props and dressings should have been assembled and delivered to the scenery dock at Television Centre. But with no work done on Friday. Nothing was parked ready for the scenery crew when they came on shift Monday night.

On the plus side Monday is a short production day anyway and only two sets are needed; the farmhouse interior and the console room of the TARDIS. This allows Michael Kerrigan time to walk his cast and technical people through camera rehearsals even though they are required to intersperse themselves with stagehands putting set components together, once their delivery from Wales Farm Road in Acton has happened. The farmhouse set proves particularly awkward to erect as the overhead struts and rafters have to be carefully positioned in relation to lighting requirements.



As soon as enough of the set is assembled the Director begins the rehearse/record cycle. All of the farmhouse scenes that don't involve the Destroyer are worked through in sequence, covering material that will be used in episodes two, three and four. The conjuring and invocation scenes take longest due to the need to co-ordinate smoke effects, illumination beneath the main dais, sound echo and spot-lighting for certain characters. Kerrigan takes a lot of time with these sequences, feeling they will add much visual value and impact to the story. But a considerable number of takes are needed and later Christopher Bowen will recount how he nearly laughed himself hoarse during the gloating exultation shots.



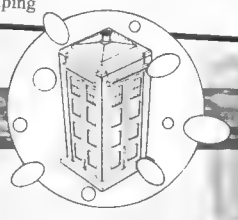
During the afternoon Susan Moore and Stephen Mansfield begin helping Marek Anton into his Destroyer costume. Everything from the pumped in mouth drool to the curling lips has to be tested before taping this evening. One unfortunate consequence is that Anton has to forgo a proper dinner in favour of food through a straw.

After dinner Kerrigan recommences on the half-built TARDIS set. Time has run out and hardly anything has been done to this set other than lean the walls sections together and trundle the console into the middle. After consultation the Director decides to tape these brief TARDIS scenes on a darkened set to hide the gaps. Andrew Cartmel and Ben Aaronovitch are both on site – as indeed Aaronovitch has been throughout production – so a few words are hastily written to explain the subdued lighting aboard ship.

The Destroyer scenes follow. One addition to the set is a small plinth for Marek Anton to stand on, to give him extra height as the demon. Most of the cameramen are asked to shoot the Destroyer from low angles to suggest even more height for the beast.

The Brigadier's crash through a boarded up window is a planned reverse view of the shot done on location. Again a stunt actor will bounce from a trampette, through the balsa wood windows timbers while an air mortar fires a gust of dust and debris around his flying body. The stuntman executes a perfect dive, but sadly the air mortar fails to fire. A simple wiring error is discovered but there is no time to scoop up, reload and prime for a second take. A tight-in shot of the flying stuntman alone will have to provide the tension.

Most of the Destroyer's scenes are done in one take as well, especially shots such as it tearing its chain-mail suit apart, snapping the plastic chains, and making eye contact with its opponents. The scenes work well, even static shots of wax versions of the monster's head exploding, and, to everyone's amazement, a ten o'clock wrap is achieved.



PRODUCTION DIARY

Wednesday 31 May 1989

Brig in the Bar, Five Rounds Rapid

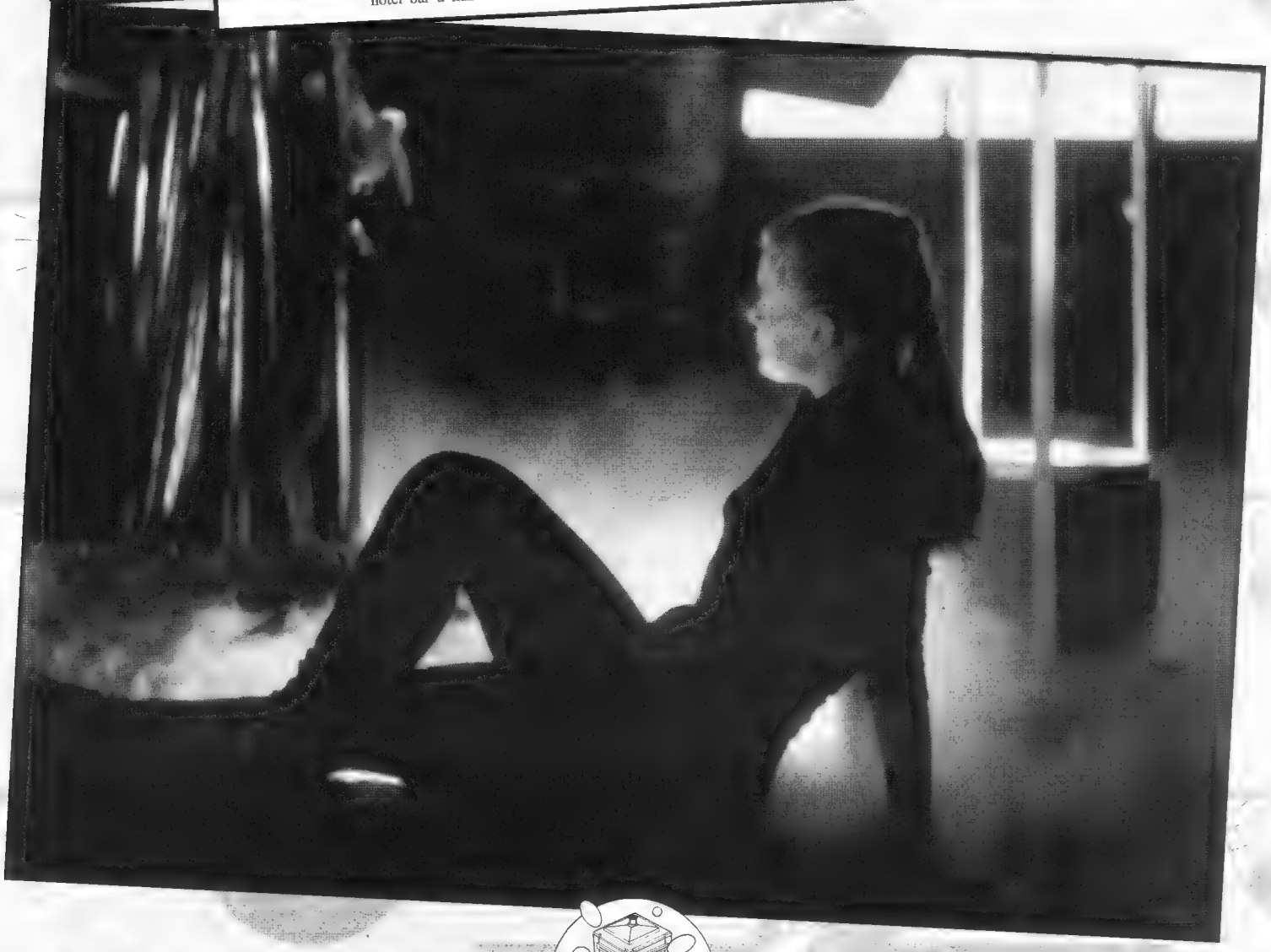
The first of two full studio days, but at least all the sets are now fully prepared and dressed. The centre-piece of today is the hotel bar and nearly all of the pre-dinner schedule is taken up with recording non-Destroyer scenes. Again a high degree of communication and co-operation has to be maintained with stage-hands, lighting managers and camera crews during the more complex shots. These include quick-fire lighting changes for the magic circle, rattling shelves of beer glasses, shaking walls and a scabbard that flies through the air and embeds itself in an opposite wall. During post-production Dave Chapman will supply the flying scabbard, as well as the floating crystal ball wielded by Morgaine, but for the wall-embedding close up, a tight-in shot of the scabbard rammed into a wall flat by a stage-hand achieves a convincing, if unsophisticated, result.

Progress is steady, but slow due to the number of mechanical and lighting effects needed. It had been intended to do more sequences of Morgaine's globe floating in the air, but the complexity of lining such shots up as CSO inlays proves prohibitive. These are cut back and instead Jean Marsh is asked to carry the orb for many of her scenes in the bar. Shortly before dinner the cast are joined by Marek Anton, again dressed as the Destroyer. As well as his scenes in the hotel bar a number of cutaway close-up shots are taped for later inlaying to Morgaine's crystal ball. One of these includes a profile shot of the Destroyer with its cowl raised over the demon's head. The meal break is called mid-way through scenes for episode four, so Anton again has to forego a solid meal.

Kerrigan's schedule has slipped a little so efforts are made to catch up after dinner. Recording continues in story order to the point where the Destroyer demonstrates its power on the hotel. This is the cue for stage-hands to move in to literally trash the bar; wrecking much of the set and festooning the foreground with fake rubble and debris. While this planned destruction is under way the Director moves sets to the command van interior to tape interior material for episode one.

Once these are done Kerrigan switches back to the bar and picks up from the moment where the Doctor enters and finds Ace and Shou Yuing buried under a pile of masonry. Originally the site of the interstitial vortex was to have been a gap in the fireplace set but, unhappy with how this will line up, Kerrigan decides to shoot the vortex as a foreground electronic effect to be added in post-production. He duly instructs his cast to pirouette forward towards camera on cue, assuring them the finished effect will look good on screen. Sophie Aldred confesses to feeling very silly.

The bar scenes are all completed satisfactorily, but as 22:00 looms the remaining episode four scenes in the command vehicle remain outstanding. These will have to be done tomorrow.

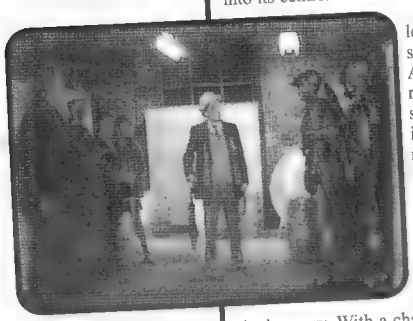


Thursday 1 June 1989

Tank girl

Time is at a premium today as Kerrigan finds himself fighting to get the show finished. The remaining command vehicle scenes are done first, featuring very recently changed speeches for Morgaine and the Doctor which lead to a few line fluffs. Andrew Cartmel wanted this confrontation scene to have more present day relevance to it and so significantly rewrote Aaronovitch's original dialogue, lengthening the scene considerably.

Taping these vital speech scenes consumes more studio time than the production can comfortably afford. More vital material is captured next; cutaway shots of Morgaine's globe with images of pre-recorded material matted into its centre.

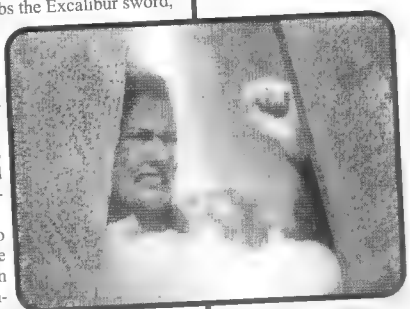


Scenes for part one set in the brewery lead up to dinner as Ancelyn's unconscious body is found by Shou Yuing and Ace. An opportunity is taken here to correct the continuity error over which sidearm Bambera should be fielding. She is seen switching between a pistol and a machine gun.

Dinner is taken at six o'clock but by now everyone is worried about the deadline. John Nathan-Turner makes a bold decision to cut a major effects shot that would have heralded episode one's cliffhanger; Mordred and his knights bursting through a (fake) wall at the back of the brewery. With a change of camera angle, a dubbed-in sound effect, shortened dialogue and the deletion of a sword fight, some degree of optimism might be restored. Martin Collins is the only one sadly disappointed at losing a chance to shine.

Sophie Aldred and Sylvester McCoy take centre stage after the break for all their scenes in the excavation tunnel, the entranceway, the spiral staircase and in the spaceship's interior: dubbed the Kingshall. There is a lot of material for the pair to do so Kerrigan ignores the odd ad-lib slipped in – such as the 'fishy' tale remarks. The ghostly snake effect is also something that will be added in post-production, but time is still spent coaching McCoy through eye lines, where to fall and what to react to. The few scenes with other actors in the Kingshall are taped early so the artists can be released, but one other scene can only be done last of all; Ace almost drowning in the airlock…

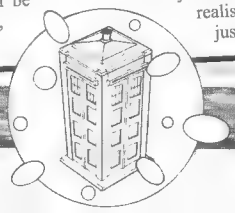
Fronted by a curved section of scenery wall the tank is basically a giant glass beaker, open at the top so Sophie Aldred can be dropped into the partially water-filled cylinder by a stage-hand perched atop a trestle ladder. The stage-hand is also supervising a pipe with a valve on it that, when turned, will release gallons of water into the cylinder below. The scene goes ahead with Aldred splashing about in the water as it begins to fill up. She reaches down, grabs the Excalibur sword, rises up and tries to steady herself against the force of the water thundering down by putting her hand on the glass wall. Suddenly there is a loud crack and a sudden yell by McCoy, "Get her out of there!" As the stage-hand perched above almost instinctively complies there is another crack and the whole laminated glass structure shatters, releasing a deluge of water onto the studio floor.



Immediately everyone on the studio floor runs for safety, panicked by the twin presence of water and high-tension electrical cables. The studio safety manager hits the emergency button, cutting all power to the studio floor, ensuring that no-one else will be injured.

Sophie Aldred is unharmed apart from minor cuts to the hand that was nearest the glass when it shattered. As scenery staff move in to begin mopping up the mess Michael Kerrigan and John Nathan-Turner realise they still have some shots to complete and so, reluctantly, the Producer sanctions a half-hour run-on at overtime rates.

It is after ten o'clock by the time the studio floor is dry again and set dressings have been moved back into place. Shots of the Doctor operating the airlock, dealing with the snake and some close-ups of the Excalibur sword's hilt glowing are quickly recorded, and production closes by 22:30. But John Nathan-Turner realises the repercussions from this accident have only just begun.



DOCTOR WHO
IN·VISION

CHECKLIST 9

The collected reference works
dates of first publication:
July 1988 to June 1989

 # 5 - serial 4D - July 1988
Cover art: Andrew Martin

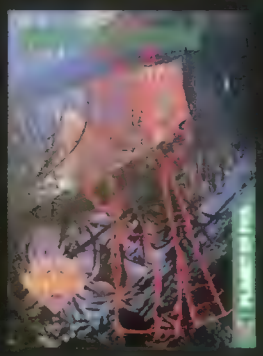
Gerry Davis on returning to write for the Doctor after eight years. Michael Briant recalls the joys and frustrations of Cybermen, and Doctor Who's rise to ratings prominence.

 # 6 - series 12 - Aug. 1988
Cover image: BBC

William Hartnell's obituaries. Christopher Barry on casting actors for 'Robot'. David Howe on merchandising the new Doctor, and cameraman Elmer Cossey on filming Who.

 # 7 - serial 4F - Sep 1988
Cover art: Andrew Martin

A profile of music composer Geoffrey Burgon, and Jeremy Bentham on how Doctor Who won the Space 1999 battle. Plus Scotch myths from Tim Robins



 # 8 - serial 4H - Oct 1988
Cover image: Andrew Martin

Philip Hinchcliffe on finally breaking away from Pertwee era influences, and Louis Marks on how it was done. Missing scenes and filming the jungle at Ealing Studios.

 # 9 - serial 4G - Nov 1988
Cover image: BBC

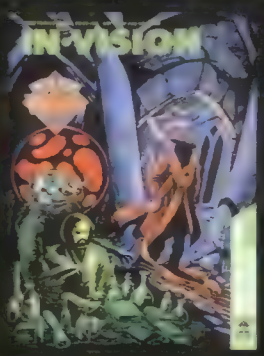
Creating the effects of an all-time classic by Mat Irvine, and the trials and tribulations of directing Tom Baker by Paddy Russell. Plus David Owen on pyramid power.

 # 10 - serial 4J - Nov 1988
Cover art: Andrew Martin

Photo special on filming at East Hagborne, Barry Letts on directing the man he had cast as the Doctor, and a day-by-day guide to filming this story on location.

 # 11 - UNIT - Dec 1988
Cover image:Peter Anghelides

Nicholas Courtney on his command performances. How I was drafted into UNIT by Terrance Dicks, and views on UNIT's success from Barry Letts.



 # 12 - serial 4K - Jan 1989
Cover art: Phil Bevan

IN-VISION's one and only competition. Christopher Barry on violence in Doctor Who, and Terrance Dicks on why he felt this serial was a bland replacement of his ideas.

 # 13 - serial 4L - Mar 1989
Cover image: BBC

Sheila Camfield on Douglas Camfield. The Krynoids roots in Quatermass and Triffids, and Andrew Martin sees the Tom Baker era starting to bloom.

 # 14 - series 13 - Mar 1989
Cover image: BBC

Graeme Harper talks about working with Douglas Camfield. David Howe on the Target novels of 1975. The arrival of OB recording, and the influence of Hammer.

 # 15 - serial 4M - Apr 1989
Cover image: BBC

An exclusive interview with Louis Marks on the story's origins, how the BBC promoted the serial, and Martin Wiggins dissects the serial's historical roots.

 # 16 - serial 4N - May 1989
Cover image: BBC

David Owen contemplates Sarah-Jane's finale while IN-VISION's editors reveal how the script changed between rehearsals and transmission.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

The Once and Future Show

Jim Smith cuts through the criticism to point out the crucial fact: the kids loved BATTLEFIELD!

'That, Brigadier, was the beginning of the end of the world'

'Same as ever, eh Doctor?'

ALL THE KIDS AT SCHOOL LOVED BATTLEFIELD. That isn't an argument I know, but it's a distinct and true memory all the same. As season 26 – indeed **Doctor Who** itself – dragged to a close there was something close to unanimity in the classroom. (All schoolchildren watched **Doctor Who** in 1989, only revisionist history and TV ratings – which are to all intents and purposes made up – testify otherwise.) But I remember it differently, and I have an excuse. I was there. The most popular story of the twenty sixth season of **Doctor Who** as far as the 11 year old boys and girls of my ordinary middle England school for the faintly gifted was thus – 'the one with the knights' ruled. Only I, even in those days a ***Doctor Who*** *Magazine* reader and thus connected, no matter how many steps removed, to the fan zeitgeist had my doubts. Whether they truly originated with me, or with the magazine itself, however, I couldn't honestly say.

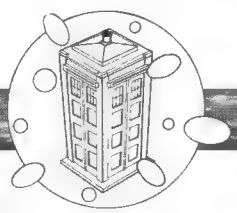
Why BATTLEFIELD would appeal to kids – one of **Doctor Who**'s most important, audiences – is easy enough to see it. It has an easily comprehended, yet clever-seeming notion at its heart (a sequel to something that has not yet happened), it has the series best ever monster, and it has quite a lot of fighting it. It has a wizardly, wise and likeable Doctor, an amusing and non-slushy romantic subplot and taps into something that all kids – then though perhaps not now – think they know a lot about: King Arthur.

It isn't perfect: far from it of course. In all honesty it's erratic at best periodically brilliant and quite frequently inane. Its flaws are, however, not those that an undiscerning, even a discerning eleven year old would – or should – concern themselves.

Those flaws? Well, the structure and pacing of BATTLEFIELD are off by a mile; according to screenwriter Ben Aaronovitch this is due to the expansion of his planned three-parter to fill out a four episode slot. This is something he (rather decently given how reluctant some writers are to shoulder blame) takes total responsibility for. In story terms practically nothing occurs until episode three; the plot kicking in about the same time that a load of seemingly important characters are shunted out of the serial. (What Aaronovitch is clearly trying to do is show us what dire peril everyone is in by evacuating the civilians – but somehow the point gets lost).

With a practiced eye it is easy to see where the money on BATTLEFIELD went; the honest-to-God helicopter utilised in the first two parts isn't compensation for the lousy inside-the-helicopter sequences (which really, *really* make clear how cheap this is) or the plastic shell that's blown up in its stead. The modelwork looks like it cost tuppence, but the Destroyer is – by the TV standards of the time – eyebogglingly good. The cardboard Knights that fly through the atmosphere in episode one are only not embarrassing because of their utter surreality, but the explosions are terrific.

BATTLEFIELD is insanely ambitious – it's an attempt



to a '**Doctor Who** Action Movie' on a BBC budget – something that's absolutely impossible and which should, frankly, have never been attempted. To compensate the production team are constantly playing slight of hand games, just when you're tutting at something a bit rubbish they knock you over with something cool. It's a dangerous strategy, and one which is only going to work if you've got enough cool bits to justify playing such a game.

BATTLEFIELD has, and that's why it works as well as it does. The fight between Ancelyn and Mordred's men outside the TARDIS is more than enough compensation for episode one opening at a garden centre. Jean Marsh intoning 'waiting for me' to camera, whilst floating spectrally in a ball far outweighs the fact that the scabbard is given massive emphasis and then later comprehensively ignored. The darkened TARDIS and pensive Doctor of his earliest scenes draw your attention from the aforementioned cardboard Knights (watching McCoy's Doctor is surely more interesting than picking out production flaws?).

The sheer scale of the nuclear missile convey, and the punch-the-air 'whenever this Doctor turns up, all hell breaks loose' moment excuse pretty every bit of dodgy cod-mediaeval dialogue. Ancelyn blinking at The Doctor and saying 'Merlin, against all hope' could (and does) excuse **absolutely bloody anything ever!** And that's just episode one.

Episode two has that scene with Brigadier and Morgaine by the war memorial – and it's ghastly, but that's neither here or there. What matters is McCoy bluffing his way through his first meeting with Mordred ('Remember Badon and my mighty arts!') and Morgaine's glistening arrival on Earth. What matters is The Doctor and Ace discussing concrete from the eighth century ('Thought so') and James Ellis quoting Tennyson. And Nick Courtney impersonating Roger Moore and hi-jacking a Citreon 2CV. And The Doctor popping a crisp bag to wake Ancelyn and Winifred. Forget the rubbish green snake and instead enjoy the way McCoy says 'Sorcery'.

Episode three is where it really gets good. Between The Doctor and The Brigadier's jokey greeting (how much better than a clunky 'But, but, you're not the same…' scene is this?) and a really creepy cliffhanger we get the 'lady in the lake' bit, Ace handing Ancelyn Excalibur with the words 'Here, you can be King of England', and an action-packed car chase. Sorry, I mean two. We also get the genuinely effective comedy of the UNIT equipment scene ('a non-stick bullet') a full-scale battle – which The Doctor ends by standing in the middle and shouting 'Stop!' – and Lavel being disintegrated on the floor of the pub, plus a quietly ground-breaking interracial romance and Bessie. Yes, Mordred getting drunk is horrid padding, yes the scenes with the Rowlinsons are dull, yes the **Back To The Future** flame tracks behind Bessie are nasty, but these moments are soon over and something really good is always around the corner.

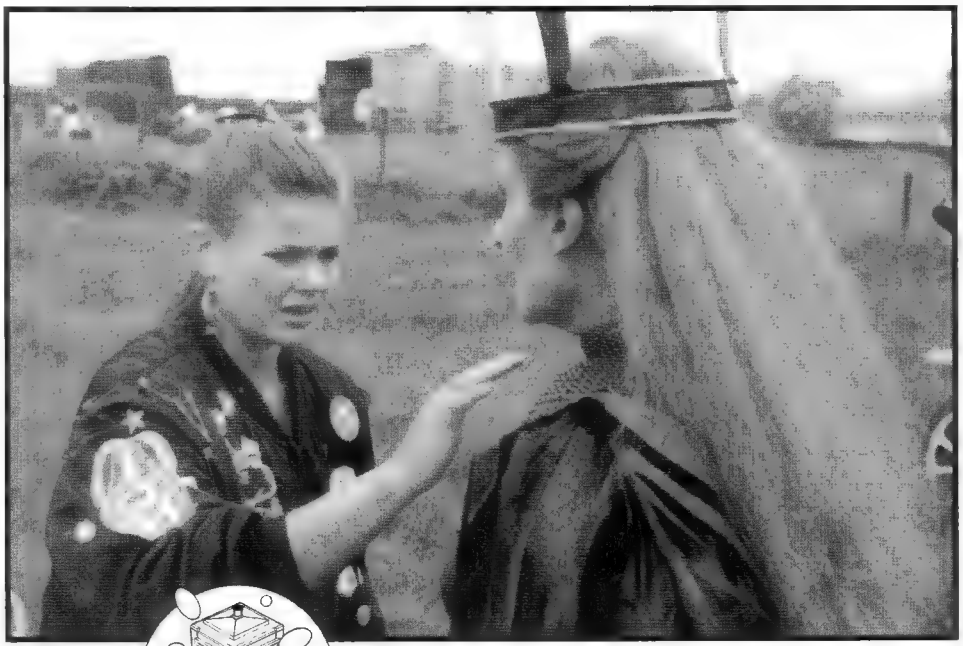
Episode four is where it gets really good. It has a moment where you genuinely think the Doctor might decapitate Mordred (who turns the tables on his 'look me in the eye, end my life' speech, followed by the moment when you ***know*** The Brigadier really would blow his brains out if he had to ('Ware this man Mordred, he is steeped in blood'). Its also got actual pathos (when Winifred lifts the visor on the dead Knight Commander) and The Destroyer is actually, genuinely, really scary. A monster with a brain playing bluff and counter bluff with the villainess – surviving four bullets to the chest and chucking The Brigadier through a window. There's a brilliant moment where The Doctor and Morgaine circle one another, she holding Excalibur and he his umbrella; this immediately followed by this omnipotent Seventh Doctor messing up a bluff just as he's claiming great skill at poker. And you'd have to have a soul of bleakest granite not to love the Destroyer/Brigadier confrontation.

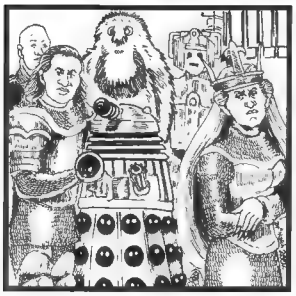
Incident and wit, set-pieces and moments. Enough to distract, to jostle, to ***entertain*** an audience, enough to create twenty-five minutes of a bizarre mix of the informative and the fun. Anyone who believes writing **Doctor Who** is – or should always be – some form of vocation, born out of a desire to tackle issues and tell intimately worked through stories as structurally perfect as Shakespeare's *Julius Caeser* is either insanely optimistic or has never watched any **Doctor Who** at all. Or both. This programme is a carnival, a circus, a dancing pony of a series. It always was. This is not to say that all **Doctor Who** is this random; that's unfair. But ***a lot*** of it is. THE TOMB OF THE CYBERMEN is like this. So is PYRAMIDS OF MARS. And THE TALONS OF WENG-CHIANG come to that. Equally it's unfair to BATTLEFIELD to suggest that it has no bigger concerns. That it makes The Doctor actually Merlin – someone he's always figuratively been – is brilliant. That it takes **Doctor Who**, its fascinations and its own mythology (UNIT, The Brig, Cybermen, Daleks and parallel worlds) and wraps it around almost the oldest of English mythologies is so perfect that it doesn't need further elaboration. That in the title sequence, the Doctor winks the eye Merlin sacrificed for wisdom is the icing on the cake. That it ends with The Doctor convincing his enemy that she's wrong is pretty special too. Those who question how UNIT can hold Morgaine are missing the point; she's not going to try and escape, she's given up.

> "That it takes **Doctor Who** and its own mythology and wraps it around the oldest of English mythologies is so perfect that it doesn't need further elaboration"

BATTLEFIELD is neither well worked though enough as a script, not a wholly satisfying television production. It's quite arch. It has good bits, bad bits, brilliant bits and truly dreadful bits. It's cheaper than it should be, very obviously of its time and its better if you're around ten. That'd make it a **Doctor Who** story, yes?

With thanks to Melanie Chisholm and Julian Casablancas.





Post Production

Few **Doctor Who** stories taxed Dave Chapman's abilities quite so much as BATTLEFIELD. In addition to usual requirements for energy bolts (shooting down the helicopter), mattes (Morgaine's face on the globe), and glowing patterns (the interstitial time vortex), the Video Effects workshop had to design several sequences from scratch.

An early effect was the knights flying through space towards Earth. Armed with his own video camera Chapman recorded several tracking shots of the Action Man knight miniatures suspended on poles. These he mixed with a caption slide view of Earth from space, using Quantel to diminish the sizes of the inlaid knights' images as they disappeared towards the planet. The Quantel's image decay facility was employed to create the residue of coloured light seen streaking out behind each of the spaceborne warriors. The same effect was reused for Ancelyn crashing into a (quarry) hillside. The colour of the light streaks behind each knight matched their allegiances; deep blue for Ancelyn, silver-grey for Mordred's men.

Paintbox was the principle instrument used to process long-shots of the farmhouse. Footage of the folly was processed to create a night effect by boosting levels of cyan (blue) and decreasing saturations of yellow and magenta (red). Lightning effects were created totally electronically by colouring a digitally sketched lightning fork and then flashing it periodically into the master picture. The explosions were similarly coloured yellow and dropped in as needed, but their source was raw pyrotechnic footage shot by Dave Bezkorowajny on location against a neutral background. Chromakey was used to remove these backgrounds prior to matting.

It had not been possible to build a model of the farmhouse it its destroyed state, so Chapman rendered the building in its ruined state simply by electronically erasing the picture's upper levels to leave only jagged walls with black keyline shadows around them.

Trickiest of all was the snake-headed apparition that attacks the Doctor in the Kingshall. The snake-head was a simple outline sketch from the BBC's Graphics Unit, scanned and rendered green in colour. Again Quantel was used with an image decay to plot the graphic's movement around the screen. Chapman's skill was timing its progress and sizing, almost frame by frame, so that the snake would grow and diminish relative to its position on the set, while simultaneously positioning the image so it would appear to interact with Sylvester McCoy's eye-line.

Less obvious electronic effects included the matted on hole in the brewery roof (courtesy of a photograph), the (matted in) scabbard flying through the air in part one, and footage of an aquarium 'oxygenator' blowing bubbles through a fish tank that became air erupting from the spaceship's airlock as Ace escapes with Excalibur.

One bit of imported footage was a three-second sequence of sunrise over a lake taken from the BBC's own film library.

While Dave Chapman was hard at work John Nathan-Turner was working equally hard to defuse a row brewing over the fractured water tank. On 8 June the Corporation's safety inspectors announced an enquiry into the event, with **Doctor Who**'s Producer expected to provide a detailed report on the accident. The committee's verdict concluded that ultimate responsibility for the incident rested with Nathan-Turner, even though the fault was due to an external supplier having delivered a perspex/glass beaker that was thinner than the specification asked for by the Designer, Martin Collins.

The story made it to the newspapers on Sunday 18 June, when the *News of the World* suggested Sophie Aldred was planning to sue the BBC for millions of pounds in compensation. It was news to Sophie Aldred as well…

Music and Sound

Sound dubbing commenced almost as soon as the first edits were ready on 26 June. Although Grams discs were used to source such aspects as the helicopter's engine, gunfire and glass shattering, Dick Mills eschewed them when it came to creating the electrical storm that heralds Morgaine's arrival. Rationalising that this was a supernatural storm, he created these electrical crackles using synthesisers.

Another totally synthesised sound effect was the unexplained boom that precedes Ancelyn's ambush by Mordred inside the brewery at the end of episode one. Again Mills took his cue from the scripts even though footage of Mordred's knights crashing through the walls had not been shot, he still felt obliged to continue the spirit of Aaronovitch's narrative.

Marek Anton's voice as the Destroyer was fed through a Harmoniser to create his hollow but rumbling tones. This device analysed Anton's original speech patterns, feeding back into the soundtrack a separate electronic warble derived from the actor's own vocal pitch and tilt. In turn, that warble could be multi-tracked to create a chorus-like voice, and then processed to remove as much treble as was desired.

Dick Mills also dug out the Radiophonic Workshop's recordings of the TARDIS interior hum and the Time Rotor bleeps and whirrs for what would be their last use in a **Doctor Who** TV serial context.

The Workshop's facilities were called upon again on Sunday 13 August when actor David Bingham was brought in to record some additional lines for Battlefield. Michael Kerrigan was unhappy that during certain part one scenes it appeared as through some of the cast were talking to themselves on their R/Ts. Bingham, an actor touring England as part of the ***Doctor Who**: The Ultimate Adventure* production, agreed to record response lines for Bambera's walkie-talkie, the telephone and as Lieutenant Richards. Mills treated these tracks to make them more tinny.

Keff McCulloch admits the score for Battlefield came in during a very busy time for him, suffering a little from lack of devoted attention as a consequence. His main instruments were a drum machine and a keyboard synthesiser the former producing an urgent beat, normally in four-four time, while melody tempos came from the keyboard.

For the most part McCulloch contended himself with an all-electronic sounding set of music cues, occasionally appending feedback from one of his own guitars to create 'high-tension' stings. There was some original thinking too. He sampled a xylophone for a few sequences out on the road, and a violin for some of the fight scenes. A couple of bars from the **Doctor Who** theme accompanied the unveiling of Bessie and its drive-away at the end of the story was marked by a homage to Dudley Simpson's jaunty Bessie march, heard infrequently during the Jon Pertwee era.

Another homage was to the music of Clannad, that had punctuated another series about a mythical hero, **Robin of Sherwood**, during the Eighties. Borrowing from this Celtic band's house-style, Keff McCulloch sampled his own voice and treated it through a Vocorder, creating his own choral sound for some of the more magic-focused scenes in the story.

In all McCulloch supplied just over 55 minutes of specially composed music for this story.

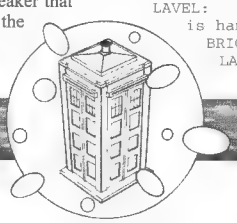
Cuts

Compared to some of his contemporaries on **Doctor Who**, Michael Kerrigan timed his serial fairly well. Every episode over-ran the 24' ideal, but never by much. Running lengths of first edit episodes were, respectively, 24' 30", 25' 05", 27' 21" and 26' 32".

Part one needed very little pruning. One short sequence of Ancelyn descending the hillside after his meteoric arrival was dropped, as was the ending to Lethbridge-Stewart's scene in the garden where he learns that the Doctor is involved. As he goes to pick up the phone he looks back at his newly planted tree. "I wonder how high it will get?" he ponders while Doris whispers, "Who is the Doctor, Alastair?" Doris also lost a line as the helicopter lands to pick up the Brigadier. "I think they're waiting for you" was dropped before a retained shot of Lethbridge-Stewart striding out onto the lawn. Finally, at the end of episode one, a brief cutaway of Ancelyn in the brewery, dazed after the explosion, asserting that, "Darkness must not prevail" was cut.

Not much had to come out of part two either. The Brigadier's first scene aboard the helicopter lost a brief exchange between him and Lavel after he has asked for an exclusion zone to be set up;

LAVEL: Bulk of the European UNIT commitment is handling the Anzanian ceasefire, Sir.
BRIGADIER: Who's left?
LAVEL: Czech engineering group, flood relief



LAVEL: Czech engineering group, flood relief in the low countries. They can be at the DOZ by tomorrow.
BRIGADIER: Put it in motion.

The longest chop was a scene between Ace and the Doctor on a rampway, just before they entered the Kingshall aboard the bio-mechanical spaceship. Ace has just started figuring out where she is...

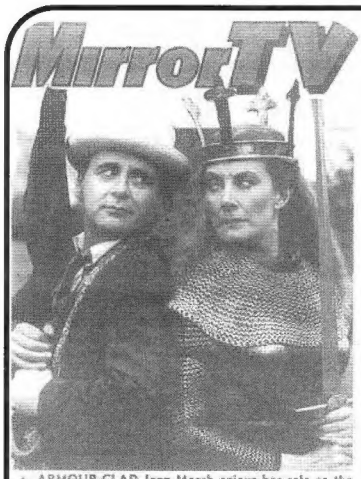
ACE: This is a spaceship?
DOCTOR: More than that, this is a craft for travelling between dimensions
ACE: It's more like being inside some huge animal. Who built this?
DOCTOR: It wasn't built, it was grown.
ACE: Who grows spaceships?
DOCTOR: Very advanced bio-engineers.
ACE: Ask a stupid question… If it's grown, how does it fly then?
DOCTOR: Magic.
ACE: Be feasible Professor. (AT THE END OF THE CORRIDOR A PORTAL OPENS)
DOCTOR: What's Clarke's Law?
ACE: Any sufficiently advanced technology is indistinguishable from magic.
DOCTOR: Well, the reverse is true. (THEY GO THROUGH THE PORTAL)
ACE: Any sufficiently advanced form of magic is indistinguishable from…

Episode three needed the most surgery, Just after the Brigadier/Doctor reunion scene, as the two clamber away from the tunnel excavation, Ancelyn greets the Doctor as Merlin:

BRIGADIER: Merlin now?
ANCELYN: He has many names.
BRIGADIER: (SPOTTING ACE) He has many companions, this must be the latest one.

Aside from a couple of brief scene top-and-tails, the main deletion was a whole scene in the hotel bar, after Huzak's evacuation, as the Doctor contemplates the ashen silhouette that had been Lavel.

ACE: What's that (THE DOCTOR TURNS AWAY)
DOCTOR: A shadow.
ACE: Professor, we've sussed out where the legend of King Arthur comes from.
BRIGADIER: (ENTERING) I'm sorry Miss… young lady, but the Doctor and I have important matters to discuss (ACE IGNORES HIM)
ACE: We reckon that when Ancelyn's lot dumped the freeze dried King here, they must have told the story to some local.
SHOU YUING: But they couldn't cope with the more



ARMOUR-CLAD Jean Marsh enjoys her role as the evil witch Morgaine in the latest Dr Who adventure alongside Sylvester McCoy. "I have some marvellous battle scenes," says the former *Upstairs Downstairs* star, "though my armour is so heavy I have been sweating under it and lost a huge amount of weight."
DR WHO (BBC-1, 7.35pm)

Time warp for Rose

JEAN Marsh takes a quantum leap forward in her new role as sworn enemy of Dr Who.

The actress who played chambermaid Rose in Upstairs Downstairs gives the Time Lord a few [illegible]orny problems in his latest bizarre adventure.

Versatile Jean swaps her crisply starched apron for a chain-mail suit as she plays a dastardly amazonian warrior from Outer Space.

Fans can see her battle to the death with the Time Lord, played by Sylvester McCoy, in a new BBC1 series in September.

Whatever next? Hudson beamed aboard to serve tea on the Starship Enterprise perhaps.

LESTER MIDDLEHUP

TV Mail
BBC1

Sylvester McCoy and Nicholas Courtney: Exploits in space (BBC 1, 7.35 pm)

PICK OF THE DAY

DR WHO: BATTLEFIELD

BBC 1, 7.35: Good Timelord! Can it really be the 26th season of you-know-Who? It's set in England in the near future and sees the return of Brigadier Lethbridge-Stewart (Nicholas Courtney). When he's around you know hostile aliens follow.

Elizabeth Cowley

7.35 Doctor Who: Battlefield ★ Sylvester McCoy returns as the doctor and Sophie Aldred as his sidekick, Ace, in this new four-parter about an attack on the earth by strange warriors from another dimension where Arthurian legends are historical truth

NICK OF TIME!

★ ACTOR Nicholas Courtney is the only real Time Lord in **DR WHO**, which returns tonight (BBC1, 7.35pm). He's played The Brigadier for 24 of its 25 years.

Between series Nicholas is busy on the stage, but Dr Who has a special place in his heart. "I've grown up with him, and I hope he lives for a long time yet," he says. He's worked with every Doctor star but William Hartnell, who was the first.

The period between the end of Season 25 and the start of Season 26 was a bleak one for **Doctor Who** fans. There were no repeats on terrestrial television, and the crop of Tom Baker serials on the minority cable station Superchannel dried up in late summer 1989 when the broadcaster was swallowed whole by Sky TV. Some coverage of the series in production made it to the national daily newspapers, courtesy of arranged Press calls, but aside from a brief flurry of interest after Sophie Aldred's water tank experience on the Battlefield set, interest from sub-Editors was limited to odd fillers of a few column inches.

There were some glimmerings of hope on the horizon. A small feature on the making of THE CURSE OF FENRIC appeared in an episode of the children's magazine programme **Take That** in mid-April, though it referred to the story by its original working title, The Wolves of Fenric. Also in late Spring 1989 BBC Enterprises started increasing the flow-rate of **Doctor Who** stories coming out on sell-through video, with older titles like the first William Hartnell Dalek serial included in the frame as well. And almost simultaneous with the BBC's Press launch of the new **Doctor Who** season in August, Coast-to-Coast, the holders of rights to make a **Doctor Who** movie, announced filming would finally begin in March 1990 with an extended location shoot in Yugoslavia.

In the week when part one of BATTLEFIELD was due to air, *Radio Times* published a half-page article written by Sophie Aldred that gave some clues about the series ahead and even printed a photograph of several Haemovores. The article, titled 'Monster Bash' was penned in character 'by' Ace, pointing to a clutch of stories ahead where Ace is expected to face up to things that frighten her. Aldred's piece did contain one factual error, though, a reference to the King Arthur/Knights of the Round Table first serial having no monsters in whatsoever.

Her remarks possibly hammered a small nail into a much larger coffin that was already part-prepared before the series even went on air 6 September 1989. In its wisdom BBC Programme Planning had again decided to field Season 27 opposite ITV's number one rated programme, **Coronation Street**, giving the 28-year old soap a bonus five-minute start over its rival. And to make matters worse, **Who**'s launch coincided with a big football match on BBC2 since 7pm.

Episode one of BATTLEFIELD attracted just 3.1 million viewers, making it the lowest rated new episode ever in the programme's long history. Its audience total was almost lower than any repeated **Doctor Who** episode, most of them shown on BBC2. Only two episodes of a 1971 SPEARHEAD FROM SPACE rerun, and an episode apiece from repeats of THE DEADLY ASSASSIN and THE PIRATE PLANET prevented this episode winning the all-time wooden spoon award.

Freed of sporting competition the week after, figures recovered a little to 3.9 million, but for part three the slump was back to just 3.6 million. The final episode just scored four million, but the overall average rating of 3.65 million viewers combined to make BATTLEFIELD the least watched serial ever.

Reviews of the story were pretty damning as well. Writing in *The Stage and Television Today* journalist Nicholas Davies concluded, "What it [**Doctor Who**] needs is to grow up a bit. Forget spending on sets and costumes. All the Doctor needs is a good script and more blood and gore!"

This consistent ratings slump, nearly two million down on 1988, jolted the BBC enough to commission a survey into **Doctor Who** viewing habits and opinions from the British Audience Research Bureau (BARB) following episode four's transmission. 2,970 questionnaires were sent out to participating BARB panellists, but only 14% of those surveyed replied that they had watched the serial. Of those, 64% approved of the serial (especially those in the under-16 age range), and 49% rated it as high drama. 59% thought the serial not as good as anything from the previous season, and 23% felt it was too frightening (particularly female respondents).

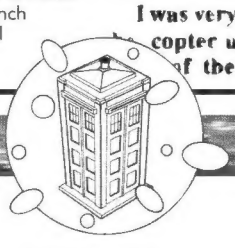
42% expressed a view that the show's timing was inconvenient, with 38% declaring Wednesdays was a bad day to screen **Doctor Who** anyway.

More encouragingly 74% of those who replied stated they had been watching **Doctor Who** for years with 77% approving of the character of the Doctor. Interestingly, however, only 62% of them felt the Doctor was being well portrayed by Sylvester McCoy, and 42% expressed an opinion that he was wrong for the role. Sophie Aldred's portrayal of Ace fared much better with a 66% approval rating, with 77% of that view coming from the under-sixteens.

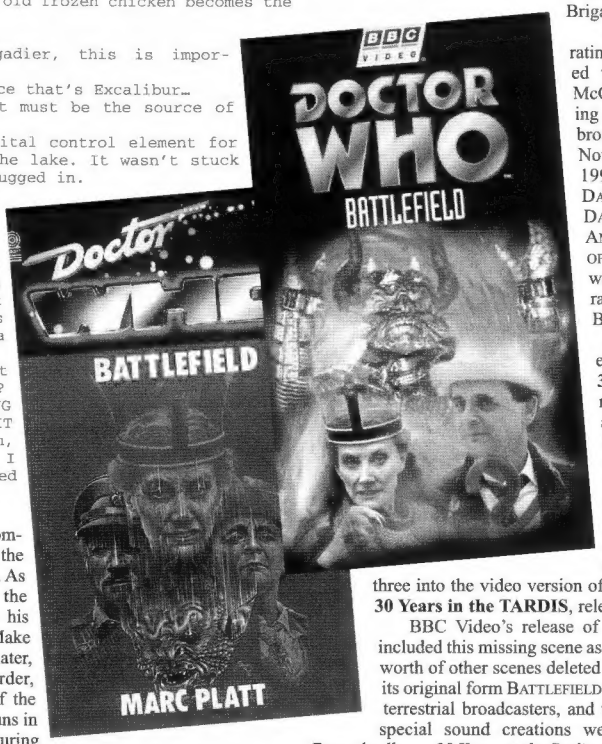
The concept of returning characters, like the Brigadier (or the Daleks) was approved by 72% of voters, while 56% expressed a desire to see new creations. 43% said the series was just not serious enough and only 61% were prepared to commit to watching GHOST LIGHT.

It was not a good start.

I was very worried to see a *real* [illegible]copter used in the first ep[illegible]f the 26th series of [illegible]R WHO (7.35 BBC1) surely they hadn broken a the ru es and gone big-budget on us? It was with relief tha I then observed villains kitted out in reject costumes from *Willow* and specia effects create with a schoo chemistry set. The plot (a sub-*Sword In The Stone* affair) is also reassuringly creaky so I don't th nk I m giving away too much when I reve a that this insta men ends with the Doctor and Co confronted by a l ne of alien foot sold ers commanded by the maniaca ch ef badd e to "Ki them now" *JAMES RAMPTON*



SHOU YUING: But they couldn't cope with the more outre aspects.
ACE: So they translated it into terms they could understand. And old frozen chicken becomes the King of the Britons.
BRIGADIER: Doctor…
DOCTOR: No Brigadier, this is important.
ACE: And since that's Excalibur…
DOCTOR: …then it must be the source of Arthur's power
ACE: And a vital control element for the spaceship under the lake. It wasn't stuck in a stone, it was plugged in.
DOCTOR: That could be it.
ACE: I bet Ancelyn knows… knew.
BRIGADIER: (GENTLY) Major Huzak is leading a detachment to recover the bodies of Brigadier Bambera and Ancelyn.
ACE: What good are their bodies?
BRIGADIER: (LOOKING AT LAVEL'S SHADOW) UNIT looks after it's own, alive or dead. And I want these ashes buried with honour.



Part four lost a couple of components from the attack on the convoy by the Men at Arms. As they prepare for battle the Knight Commander rallies his troops with a call to, "Make honour our standard!" and later, as the fight grows harder, Kerrigan dropped a shot of the soldiers abandoning their guns in favour of drawn swords. During the battle's aftermath a sequence of Ancelyn bandaging Bambera's hand was deleted too. The other Brigadier lost some footage; muttering "Decisions, decisions" as he debated whether to go inside the farmhouse or chase after the escaping Mordred, and awakening to find Mordred above him asking after Morgaine following his brush with the Destroyer. The Brigadier also lost a line immediately after the bio-mechanical ship's destruction where he chides Ace, "You said two kilos wouldn't be enough."

Transmission

Almost all editing on BATTLEFIELD was completed by late July 1989, but in the process Michael Kerrigan realised he had lost one piece of crucial narrative – linking the Doctor and Ace's trek through the excavation tunnels to their arrival aboard the spaceship. By way of a new bridge he asked for an establishing shot of the model bio-mechanical spaceship to be inserted into episode two and for a short Doctor/Ace voice-over to be recorded by Sophie Aldred and Sylvester McCoy on the set of GHOST LIGHT on 1 August. The dialogue ran;

ACE: See one spaceship, you've seen them all.
DOCTOR: Don't be so cynical, Ace.
ACE: Wow!

Final editing was complete by the time John Nathan-Turner hosted a Press launch for the new **Doctor Who** season on 16 August. Having completed his obligations to Season 26 with the finishing of GHOST LIGHT, Sylvester McCoy was on holiday with his family when the Press call was held, so Jean Marsh agreed to step in front of the cameras with Sophie Aldred to promote the new 14-week season.

That Press launch was one of the last engagements to which Script-Editor Andrew Cartmel was invited. By August he had accepted an offer to script-edit a season of the BBC hospital soap, **Casualty**, a position that would require an office move to Bristol.

Discussions had been raised that Ben Aaronovitch might succeed Cartmel, but by early September, just as BATTLEFIELD was about to go out on air, John Nathan-Turner was aware that the BBC were not going to green-light a 27th season of **Doctor Who** for 1990. Aaronovitch himself was fairly despondent about BATTLEFIELD, both before and after reviews appeared in the national and fan presses. "I didn't read them for BATTLEFIELD" he told ***Doctor Who Magazine***, "Because I was so depressed by the time I'd finished it. I couldn't bear to read about it."

Aaronovitch was slated to write the novelisation for Target Books, but even a year later he felt uncomfortable about tackling the project, and so the task passed to Marc Platt who produced a sterling 172-page account that went into greater depths about the characters. Fittingly Platt wrote a dedication that read, "For Ben, the perfect gentle Knight who let his humble squire take over the reins". The book was published as a paperback-only edition in July 1991, with a blood-red cover by Alister Pearson featuring the Doctor, the Destroyer, Morgaine and the Brigadier.

Despite its poor first-run ratings, BATTLEFIELD was selected to represent the Sylvester McCoy era of **Doctor Who** during a 23-week season of repeats broadcast on BBC2 between 20 November 1992 and 14 May 1993. Preceded by THE DAEMONS, GENESIS OF THE DALEKS, THE CAVES OF ANDROZANI and REVELATION OF THE DALEKS this season was intended to commemorate 30 years of the series on BBC Television.

Another 30th anniversary event unveiled in 1993 was **30 Years in the TARDIS**, a retrospective documentary about Doctor Who produced by Kevin Davies. With unrestricted access to the BBC archives Davies salvaged almost all the footage missing from BATTLEFIELD and pegged a missing scene from part three into the video version of his production, **More than 30 Years in the TARDIS**, released in November 1994.

BBC Video's release of Battlefield in March 1998 included this missing scene as well as nearly three minutes worth of other scenes deleted from the 1989 broadcast. In its original form BATTLEFIELD was sold abroad and to non-terrestrial broadcasters, and two tracks from Dick Mills special sound creations were included on the BBC Records album, *30 Years at the Radiophonic Workshop*, released in July 1993.

Continuity

Whether by accident or by design, the Brigadier's battle uniform for this story is almost identical to the outfit worn by Nicholas Courtney in his favourite **Doctor Who** serial, THE DAEMONS.

Seeking to divert criticism from **Doctor Who** fans of their decision to mostly ignore events from MAWDRYN UNDEAD, Andrew Cartmel slipped a line into episode one about Lethbridge-Stewart's decision to quit teaching.

During production of this serial a frequent visitor to the **Doctor Who** office was former DWAS Co-ordinator, David Saunders, who reportedly suggested the Doctor should be carrying early UNIT passes from the time of Dr Liz Shaw.

Other continuity references to past UNIT stories included mentions for Yeti, Cybermen, Daleks, Axons and Silurians. Commenting on weapons UNIT has developed to fight unworldly invaders, the Brigadier, at one point, details bullets that will stop Yeti and robots, plus gold-tipped ones for "You know whats" (not that UNIT ever fought gold-vulnerable Cybermen).

The destruction of her school art room with high explosives was first mentioned by Ace to Mel in DRAGON-FIRE.

Trivia

The Czech troops attached to UNIT during BATTLEFIELD have red stars on their berets. Though this seemed an admirable nod to the Perestroika sweeping the Eastern bloc in 1989 at the time of recording, the collapse of Communism in Eastern Europe had made this particular aspect of BATTLEFIELD's future out-of-date within a few weeks of its transmission. In the **Doctor Who** universe, it seems, the changes in Eastern Europe were apparently more gradual, with lip-service at least still being paid to Communist era emblems.

At one point Mordred refers to the Brigadier's helicopter as an Ornithopter; a flying machine named as such by the author Michael Moorcock in many of his sword and sorcery novels, published during the Seventies. By coincidence, Moorcock is an associate of the heavy metal group Hawkwind, who were falsely rumoured to be providing the music fo BATTLEFIELD. He also introduced American Science Fiction writer Harlan Ellison to **Doctor Who**, leading to Ellison's introductions to the 1970s American editions of the Target books.

The Assistant Floor Manager on this story, Matthew Purves, is the son of actor/presenter Peter Purves, who had appeared in **Doctor Who** during the Sixties as companion Steven Taylor.

BATTLEFIELD

Series Twenty-Six
Story One
Serial 155
Code 7N

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Ben Aaronovitch
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Michael Kerrigan

Cast

Brigadier Lethbridge-Stewart [1-4] Nicholas Courtney
Doris Lethbridge-Stewart [1,4] Angela Douglas
Brigadier Winifred Bambera [1-4] Angela Bruce
Sergeant Zbrigniev [1]OB Robert Jezek
Morgaine [1-4] Jean Marsh
Mordred [1-4] Christopher Bowen
Ancelyn [1-4] Marcus Gilbert
Peter Warmsly [1-3] James Ellis
Shou Yuing [1-4] Ling Tai
Elizabeth Rowlinson [1-3] June Bland
Pat Rowlinson [2] Noel Collins
Flight Lieutenant Lavel [2-3] Dorota Rae
Major Husak [3]OB Paul Tomany
Knight Commander [2-4]OB Stefan Schwarz
The Destroyer [3-4] Marek Anton

Small roles:

Wife at Garden Centre [1]OB Annette Clarke
Husband at Garden Centre [1]OB Martin Clarke
Lt Richards and other voices [1] David Bingham
Missile Convoy Members [1-4]OB Kevin Maltby, Adrian Bean
Missile Convoy Members [1,3,4]OB Gary Lovini, Andrew Davoile, Peter Davoile, Gary Haigh
Missile Convoy Member [1,3]OB Ian Dean
Replacing Mark Warren
Missile Convoy Sergeant Anthony Moss
Booked, but not used
British UNIT Troops [1]OB Steven Woodhouse, Laurie Goode, Howard Butriss
British UNIT Troops [1,3]OB Paul Gorman
Replacing Paul Dore
British UNIT Troops [4]OB Craig Gilman, Mark Tony
Man at Arms [1]OB Robert Vor Kaphengst
Man at Arms [1,4]OB David Spicer
Men at Arms [2-4]OB Andrew Buttery, Chris Ponka, Tony Wayne, Simon Freeman, Martin Hughes, Carl Harris, Murray McGrath, Keith Fradley, Robin Holland, Ian Fox
Replacing Mark Crosby
Men at Arms [3-4]OB Richard Brennan, Neil Coker, Bob Wooding, Peter Novacks
Grey Knight [2-4]OB Kevin Ashford
Replacing Simon Fielder
Grey Knights [1]OB Martin Kennedy, Danny Lawrence, Mark Jardine
Czech UNIT Sergeant [3]OB Ken Lee
Czech UNIT Soldiers [3]OB David Spicer, Andrew Jones, Phil Player
Stuntmen [4]OB Wilson Dubois
Replacing Dean Foy
Anthony Hayworth
Peter Oliver
Booked, but not used
Ken Barker, Mark Anthony Newman, Rod Woodruff

Crew

Title Music by Ron Grainer
Incidental Music Keff McCulloch
Special Sound Dick Mills
Production Assistant Rosemary Parsons
Production Managers Riita Lynn
Finance Assistant Paul Goodliffe
Assistant Floor Managers Matthew Purves, Julian Herne, Val McCrimmon, Maggie Allen
Artist Booker David Lock
Studio Lighting Jim Russell
Lighting Chargehand Scott Talbot
Studio Sound Peter Hales
Sound Assistants Ken Osborne, Mike Weaver, Dave Chapman, Dinah Long, Dave Jennings, Dick Barlow, Anthony Kemp, Hugh Parson, Richard Wilson, Geoff Clark
Grams Operator Vic Young
Video Effects Tony Lansdell
Vision Mixer
Vision Supervisor
Vision Assistants
Video Tape Editor
Technical Co-Ordinator
Camera Supervisor
Production Operative Supervisor
Production Operatives
Engineering Manager Alan Bennett
VT Engineer Gary Sigrist
OB Lighting Brian Jones
OB Sound Ian Haynes
OB Cameraman Ian Dow, Martin Broadfoot, Paul Harding, Alan Jessop, Alf Joint
Stunt Arranger Ken Bond
Armourer Sara Richardson
Properties Buyer Anushia Nieradzik
Costume Designer Sarah Buckland
Costume AssistantOB Richard Blanchard
Senior DresserOB Sara Wilkinson
DressersOB Debbie Clark, Ray Greenhill, Giles Gale
Make-Up Designer Juliette Mayer
Make Up AssistantsOB Kate Benton, Renata Strickland-Loeb
Visual Effects Designer Dave Bezkorowakny
Visual Effects Assistants Chris Reynolds, John Savage, Claire Hainstock, Norman McGeock
Special Props Susan Moore, Stephen Mansfield
Graphic Designer Oliver Elmes
Computer Animation Designer CAL Video, Martin Collins
Assistant Designer OB Sophie Boulez
Producer's Secretary Clare Kinmont
Production Associates June Collins

Rehearsals

28th April — 5th May 1989
18th — 29th May 1989

Location

6th — 17th May 1989

Studio recording

30th May — 1st June 1989, TC3

Transmission

Part One Wednesday 6th September 1989
19.35pm, BBC1 (24'06", 19.35.08 — 19.59.14)
Part Two Wednesday 13th September 1989
19.35pm, BBC1 (24'07", 19.34.46 — 19.58.53)
Part Three Wednesday 20th September 1989
19.35pm, BBC1 (24'13", 19.35.03 — 19.59.16)
Part FourWednesday 27th September 1989
19.35pm, BBC1 (24'14", 19.34.38 — 19.58.52)

Programme Numbers

Part One	50/LDL/K265P/72/X
Part Two	50/LDL/L266J/72/X
Part Three	50/LDL/L267D/72/X
Part Four	50/LDL/L268X/72/X

Audience, Position and Ratings

Part One	3.1 million, 102nd, 69%
Part Two	3.9 million, 91st, 68%
Part Three	3.6 million, 95th, 67%
Part Four	4.0 million, 89th, 65%

References

Books

PLATT, Marc: *Doctor Who - Battlefield* (Target, 1990)
AARONOVITCH, Ben: *Doctor Who - Transit* (Virgin, 1992)
LACY, Norris J: *The Arthurian Encyclopedia*
MALLORY, Sir Thomas: *Le Morte d'Arthur*

Film

Back to the Future (Bob Zemeckis, 1985)
The Devil Rides Out (Terence Fisher, 1968)
Excalibur (John Boorman, 1981)
The Thing (John Carpenter, 1982)

Theatre

Doctor Who: Seven Keys to Doomsday
Doctor Who: The Ultimate Adventure
M Butterfl

TV

Angels (BBC1, 1975-1983)
The Baker Street Boys (BBC1, 1984)
Casualty (BBC1, 1986-...)
Coronation Street (Granada, 1960-...)
Knights of God (Southern, 1987)
Maggie (BBC)
Mr Majecka (Southern)
Quatermass and the Pit (BBC, 1958)
Red Dwarf (BBC2, 1988-...)
Stingray (ATV, 1963)
Take That (BBC1)
Upstairs Downstairs (LWT)
Z Cars (BBC1, 1961-1978)

Doctor Who

Attack of the Cybermen (In-Vision 79)
Battlefield (In-Vision 101)
The Caves of Androzani (In-Vision 76)
The Curse of Fenric (In-Vision 103)
The Daemons (Space and Time 59)
The Deadly Assassin (In-Vision 18)
Dragonfire (In-Vision 94)
Earthshock (In-Vision 60)
Frontios (In-Vision 73)
Genesis of the Daleks (In-Vision 4)
Ghost Light (In-Vision 102)
The Leisure Hive (In-Vision 46)
Mawdryn Undead (In-Vision 65)
Nightfall (unproduced)
The Pirate Planet (In-Vision 33)
Pyramids of Mars (In-Vision 09)
Remembrance of the Daleks (In-Vision)
Revelation of the Daleks (In-Vision 84)
Shada (In-Vision 45)
Spearhead from Space (Space and Time 51)
The Talons of Weng-Chiang (In-Vision 21)
Terror of the Zygons (In-Vision 07)
The Time Monster (Space and Time 64)
Tomb of the Cybermen (Space and Time 37)

Next Episode:

Ghost Light